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வர்ணம் — இசையிலும், நாட்டியத்திலும் — By பி. கே. ஸ்ரீநிவாஸன்

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ability of the Indian mind to combine the mundane and the mystic and to see these as one experience. In the *Gita*, Lord Krishna declares that he is the *rasa* within all organisms in creation. The *Upanishads* also perceive the Lord as the blissful *rasa* within all things created (*Raso vai sah rasam labhdhwa anandi bhavati*). *Rasa* is "Brahmananda sodara" and in Viswanatha's *Sahitya Darpana* he refers to it as "a total integrated experience, ecstatic, self-luminous, enlightened" (*Akhandam, svaprakasa ananda chinmayam*). The capacity of music to evoke various *Rasas* is delineated in the *Upanishads* through a striking analogy. God, the supreme artist, plays on the Veena projecting the Navarasas in the world of creation and the Jeevas are held in the grip of these alternating moods. The Jeeva is told to catch hold of the Veena player so that he is no more subject to the ups and downs of joy, sorrow etc.

In Hindu mythology, Lord Siva is said to have expounded the technique of drama to Bharata. (Note : in Bharata's time music was an important adjunct of drama and not an independent art.) Lord Siva enjoined on Bharata the need to frame rules for art so that classical art could help the common people to discover a harmony and synthesis within the disparate facets of daily living. Classical music seeks to discover subtle beauties of sound and rhythm and expresses these with delicacy and restraint.

ORIGIN

The chronology of Raga and *Rasa* starts with the *Ramayana*. Valmiki has described the *Rasas* associated with the 7 Suddha Jaatis (Note : Jaati is the ancient name for Raga) like Shaadji, Ar-

shabi, Gandhari etc. The *Naradiya Siksha* of the 1st Century A.D. has categorised the 22 *Srutis* under 5 groups, each group representing a particular mood. The 5 groups are : Deepta (Veera *rasa*), Aayata (Santa *rasa*), Mridu (Daasva — a reverential mood), Madhya (Sakhya — friendly feelings), Karuna (Vatsalya *rasa*). These 5 qualities depict the different responses of a bhakta towards his Lord. The 22 *Srutis* are classified under these 5 groups according to their qualities of brightness, expanse, tenderness, balance and compassion.

Bharata in his *Natya Sastra* has emphasised the paramount importance of invoking *Rasa* in art expression. It is important to understand that the term 'rasa' does not apply to appreciation of nature or of real life. Although in Indian philosophy the word 'rasa' has spiritual connotations, in Indian art appreciation it is a technical term that refers to the aesthetic ambience created by a work of art. Bharata has explained *Rasa* and *rasasvadana* (the enjoyment of *Rasa*) in terms of eating and tasting. According to him, just as a cultured person relishes the combined taste of an item of food and is not aware of the different spices and condiments that are used, in the same manner, he enjoys the total *Rasa* or mood created by the postures, gestures, music and costumes in a drama. The *Natya Sastra* lists 9 major *Rasas* — Sringara, Hasya, Karuna, Roudra, Veera, Bhayanaka, Bhibhatsa, Adbhuta and Shanta. Of these, the Sringara *Rasa* is called the "Rasa Raja" since it is the most versatile and popular. The Shanta *Rasa*, which is a later addition, is known as the "Ujjvala *Rasa*." In classical music these *Rasas* are expressed by subtle handling of Swaras, Gamakas and musical phrases.

EVOLUTION

During the 16th and 17th centuries, Ragamala paintings were popular. Somanatha's *Raga Vibodha* (1609 A.D.) describes Ragas as having a Nada Tanu (manifestation as a melody form) and a Divya Tanu (a celestial form). Dhyana slokas were composed for Ragas and Ragas were described as having specific colours, and personalities. Each Raga had a presiding deity which revealed itself to the dedicated musician. Earlier, Abhinava Gupta who wrote a commentary on Ananda Vardhana's Dhvani theory stated that in all art forms, suggestion was more powerful than statement. It is of particular relevance to Raga alapana because the Raga only suggests and hints at various emotions.

TRINITY & RASAS

From the mid-18th to the mid-19th century, we have the overwhelming presence of the Trinity on the musical scene. By this time, Ragas like Todi, Mohanam, Kalyani etc., were well-developed. Such major Ragas that have multiple Jeeva Swaras are capable of portraying a variety of *Rasas*. In Syama Sastri, the predominant *Rasa* is Vatsalya which comes under Karuna *Rasa*. Through his exceedingly skilful use of Raga he has imbued his Kritis with a poignant, haunting quality. His compositions are said to have the Kadali *Rasa* or banana flavour as they require a little effort in our response, just like the effort of peeling a banana.

Tyagaraja's Kritis are like *Draksha Rasa*. Here there is no effort required like that of peeling the fruit since it is like savouring grapes. The emotional content is easily available to even the

lay man because of the simplicity of language and facility of melody. This great saint communicated with his Rama at many levels and has handled a variety of *Rasas*. There is Veera *Rasa* in *Jagadananda karaka*, despair in *Eti janmamam*, anger in *Salakalladu*, joy in *Kanukontini*, Adbhuta in 'Enta Bhagyamo'. Sringara *rasa* is evident in his assumption of Nayaki Bhava in *Sri Rama Jaya Rama* (Madhyamavati). Tyagaraja's awareness of the nine *Rasas* is seen in the phrase — *Nava-rasa-yuta-kritiche* which occurs in *Sogasuga mridanga talamu*. Since Tyagaraja was also a composer of operas he was aware of the dramatic content of a song and was able to use Ragas to depict various *Rasas*.

Muthuswami Dikshitar's Kritis are said to be like *Narikela Rasa* (coconut juice) because one can respond to his Kritis adequately only after acquiring knowledge of Sanskrit, of mythology, and after cultivating a taste for *Vilamba Kala*. In his Kritis we can experience Gana *Rasa* which is different from the human emotions of the Nava *Rasas*. This kind of *Rasa* is unique to the mode of music. Gana *Rasa* is capable of taking the rasika to transcendental heights. This is experienced during Raga Alapana where there is no meaningful lyric, no specific situation or personality. There is a sense of the sublime and *Sangitananda* is created for both the musician and the rasika. The emotions are individualised, because, each rasika experiences a mixed spate of refined emotions according to his own personality and his mood of the moment.

SITUATION STIMULATING RASA

In applied music, where music is made to serve the need of drama or

dance, the expression of Rasa is restricted by the situation on the stage. Tara Sthayi notes are used to evoke jubilation, heroic passion or anger. A brisk tempo also contributes to this effect. Slow tempo and the use of Komal Rishabha and Komal Dhaivata evoke pathos and peace. Raga, which is primarily sound, overshadows the lyrics and even if the words are sorrowful, if the tempo is brisk, Veera Rasa is evoked. Mukhari, which usually conveys pathos, is made to convey anger in the piece *Chidambara Darisanam* in *Nandanar Charitram* by quickening the tempo.

In art music, where music is not used for drama or dance, but, expressed as an independent art form, the sound values of Raga evoke the Rasa. The experience of Rasa is said to be akin to that of Brahmananda since it removes the artist as well as the Rasika from petty preoccupations of daily life. Rasa is there in all human beings. It has to be stimulated. The rasika has to culti-

vate sensitivity, awareness, and knowledge in order to enjoy Rasa. He surrenders himself to the music and concentrates on the music and puts himself on the same wavelength as the musician. Thus he is a *sahrdaya* and a true rasika. In modern concert language, the critics refer to *soukhyam* in a recital, a word that perhaps means the same as the experience of Gana Rasa.

According to Ananda Coomaraswamy, the Tanpura sound which is heard before, during, and after the Raga, is the timeless Absolute. This is the Sruti, and the melody appears briefly against this backdrop, just as an individual's life is projected briefly onto the world and then disappears.

Raga and Rasa are profound ideas that are basic to Indian culture. Our perception of these changes subtly according to the times but the cardinal ideas remain the same.

SHANMUKHA

Wishes The Readers

A HAPPY DEEPAVALI

"SRI KAMALAMBA JAYATHI"

By

P. K. SRINIVASAN, B.Sc.

It is not uncommon for Vaggeyakaras to compose songs forming a group or a set on a particular theme, deity or having a design. In this aspect, Harikesanallur Muthaiah Bhagavathar tops the list because he has composed two sets of more than one hundred songs under the titles of "Sri Chamundi Ashtotharasatanama Krithigal" and "Sri Sivashtothara Krithigal," in addition to Navagraha Keerthanas. Next in line comes Sri Muthuswamy Dikshitar.

The group songs of Dikshitar can be categorised under five major heads :

- I. Songs dealing with a theme or subject only.
- II. Songs composed in eight Vibhaktis i.e., the eight cases of declension of a noun in Sanskrit, by taking a deity's name.
- III. Taking a particular theme and composing songs in eight Vibhaktis also.
- IV. Songs on a particular subject giving prominence to the Tala system.
- V. Songs on a particular deity giving prominence to the Ragas in which these are composed and also incorporating their names.

Let us now examine these types of group songs of Dikshitar briefly. Under the first category come the two sets of Panchalinga Krithis. One set of five songs are composed in praise of the five Lingas situated inside the Thiruvapur Temple complex itself. (Anandesvara, Haatakesvara, Sadhaachalesvara,

Siddeesvara and Valmeekalingam). Sudamadyama ragas only are chosen for this set.

The second set of five songs is dedicated to the Sivalingas manifesting in the form of five elements at the five places, viz., Kanchi, Thiruvanaikaval, Thiruvannamalai, Sri Kalahasthi and Chidambaram. He has made use of two ragas taking the Pratimadyama note.

Type II has a number of group songs in praise of various deities like Abhayamba, Madhuramba, Sri Guruguha, Sri Rama, Sri Thyagaraja etc. From these, it appears as though he has got a special aptitude for composing Vibhakti songs.

The famous Kamalamba Navaavarana Kriti group falls under the third variety and this is the only one of its kind. Here, the Srichakra is described in steps i.e., Aavarana by Aavarana, in each song and he has used the eight Vibhaktis also. Here not only has he described the geometrical construction part of Srichakra, but also gone deep into the mantra sastra aspect of it and has very nicely epitomised in musical form. Till date this set remains unexcelled in every respect.

The fourth highlights the Tala system, Dikshitar has composed songs in the basic Sapta (seven) Talas and has dedicated the Kritis to the Navagrahas in nine planets.*

*For details refer to the author's article in Tamil — Vide SHANMUKHA, July 1982, issue.

There is only one set of songs in praise of Neelothpalamba (Type V). While using the Vibhaktis, the ragas chosen for these songs are such that they are all ending in the word 'GOWLA' i.e., Gowlantyanama ragas. These are — Narayanagowla, Ritigowla, Kannadagowla, Kedaragowla, Gowla, Malavagowla, Purvagowla and Chaayaagowla. It may be noted that in this particular aspect Dikshitar has imitated Shahaji Maharaja of Tanjore. The Maharaja has used all the above-mentioned Gowlanthya ragas (except Gowla) in his "Sapthasagara Sooladhi Prabhandha Leela Daru". Apart from including the name of the raga, he went one step up further by setting the song in the seven basis Talas and incorporating their names also, i.e., Talamudra in addition to Ragamudra. This Daru is in Marathi language and is found in his *Sankara Kali Natana Samvaada Natakam* composed in Mani-pravala style, mixing Sanskrit, Telugu and Marathi languages.

'KRITI-CHAIN' OF OTHER COMPOSERS :

Mahakavi Uthukaadu Venkatasubbayar has composed Navaavarana Kritis (which have not gained popularity) and Kalinga Nartana songs. Similarly Sadguru Sri Tyagarajaswamy's Kovoor Pancharatnam, Thiruvotriyur Sri Tripurasundari Panchakam, Sri Swathi Thirunal Maharaja's Navarathri Keerthanas, Navavidha (nine kinds of) Bhakti song set, Padmanabhaswamy's Uthsava Prabhandha Kritis, Veenai Kuppayyar's Venkatesa Pancharatnam, Sri Kalahastheesa Pancharatnam etc., are all fine examples of group songs.

Sometimes it so happens that a Vaggeyakara himself does not compose

songs with the intention of grouping them together as a set, but later on the disciples group them as a set which in course of time gains popularity to such an extent that it is reckoned as if the composer himself has originally intended them to be group songs. One supreme example is the Pancharatna Keerthanas of Sri Tyagaraja which are in the five Ghanaragas. Other similar sets are Sriranga Pancharatnam, Lalgudi Pancharatnam etc. These are, in fact, listing of the songs on a particular deity, sung on different occasions, and now grouped under one head to call them as a bunch of songs or Pancharatnams — a fashion of the present day, perhaps !

KAMALAMBA NAVAVARANA KRITIS

Amongst all the group songs of Dikshitar the Kamalamba Navavarana kriti set shines like a sparkling diamond. The nomenclature 'Navavarana Kriti' will apply to the songs composed on Kamalamba only. It is not correct to call other sets on Abhayamba and other deities as Abhayamba Navavarana etc., for they are in essence Vibhakti kritis only and contain no systematic or otherwise descriptions of any 'avaranas'. In fact, they can be best termed as 'Ashtakams' i.e., a cluster of eight songs.

The Kamalamba Navavarana group as is well-known consists of one Dhyana song, followed by nine songs, one for each avarana of Srichakra and then a concluding song as a Mangalam. Out of the nine Avarana compositions the first eight songs follow the Vibhakti scheme while the ninth one Sri *Kamalamba Jayathi* has some specialities in its construction and as such stands

apart from the rest of its group which will be analysed here in detail.

DISTINCTIVE FEATURES

Sri Dikshitar has taken 'Sri Chakra' as the topic, as such, nine songs have to be composed for the nine Avaranas or Chakras. There are eight Vibhaktis only and hence the matter does not end here, so simple as in the case of the other Vibhakti group of songs. After allotting the eight Vibhaktis for the first eight songs, perhaps he did not want to repeat any of the Vibhaktis for the ninth one. So he had hit upon a novel idea and used all the eight Vibhaktis in the

ninth song. *Sri Kamalamba Jayathi* is the only one of this kind. Of course one may point out the Dasavathara composition, *Madhavo Maam Paathu*, wherein each Avatara is in one Vibhakti. But, this piece is in Ragamalika and is sung continuously without a pallavi refrain being repeated after each Charana as is the normal practice. *Kamalamba Jayathi* is set in a single raga having Pallavi, Anupallavi, Charana and Madyamakala pieces.

The first eight songs are practically single sentence compositions each having one verb only except the second and eighth as can be seen below :

Avarana	Song in sentence formation	Vibhakti
1.	Kamalamba maam Samrakshathu	Nominative
2.	Kamalambam bhaja Maya Kaaryam thya ja	Accusative
3.	Kamalambikaya Aham Kataakshithaha	Instrumental
4.	Kamalabikaayai Namasthey	Dative
5.	Kamalambikayahaa Param Na hi	Ablative
6.	Kamalambikayahaa Aham Baktaha	Genitive
7.	Kamalambikayam Bhaktim Karomi	Locative
8.	Kamalambike Ava ! Ava !	Vocative

THE NINTH AVARANA SONG

Let us now see, the pattern of the ninth song. The Kriti :

Raga : Ahiri Tala : Rupakam

Pallavi

Sri Kamalamba Jayati Amba —
Jagadambaa Sringara Rasa Kadambaa
Madambaa
Chitbimba Pratibimbendu Bimbaa — Sripura
Bindu Madhyastha Chintaamani Mandrastha
Sivaakaara Manjasthika Sivakaame
Chaangastha (Sri)

Anupallavi

Sukaraana Naadyachita Maha
Tripurasundareem
Rajarajeswareem — Srikara Sarvaanandamaya
Chakravaasineem — Suvaasineem
Chintayeham.
Divaakara Sheetakirana Paavakaadi
Vikaasa Karayaa —
bheekara Taapatrayaadi Bhedana
Dhureena Tarayaa Padaka —
ripu Pramukhadi — Praarthita
Sukalebarayaa —
Paalito Dayaakarayaa Praakatya
Baraaparayaa (Sri)

Charanam

Sri Maatre Namaste Chinmaatre — Sevita
 Ramaa Hareecha Vidhatre — Vaamaadi
 Chakti Poojita
 Paradevataayaa : Sakalam Jaatam —
 Kamaadi
 Dvaadasha Bhropasita Kaadi Haadi
 Saadi Manta
 Roopinyaa : Premaspada Siva Guruguha
 Jananyaam — Preetiyukta Machchittam
 Vilayatu
 Brahmamaya Prakaashinee Naamaroopa
 Vimarshinee
 Kaamakala Pradarshinee Saamarasaya
 Nidarshinee (Sri)

The entire Pallavi is in the nominative case having only one verb 'Jayathi' and the whole Madhyamakala portion functions as an adjective to *Sri Kamalamba*.

The Anupallavi is in two sentences set in accusitive and instrumental cases.

In the Charana — the rest of the five Vibhaktis are used, each one forming a sentence by itself and complete in sense. The sixth Vibhakti being a possessive case, here qualifies the succeeding one. The tailpiece Madhyamakala is in vocative case. These are given in a tabulated form :

Sl. No.	Gist of the sentence	Vibhakti
Pallavi		
1.	Sri Kamalamba Jayathi	Nominative case
Anupallavi		
2.	Mahathripurasundarim Chintaye	Accusitive "
3.	Dayakaraya Palithaha	Instrumental "
Charana		
4.	Sri Mathrey Namasthey	Dative "
5.	Paradevathayaha Sakalam Jaatham	Ablative "
6.	Kaadi Haadi Saadi Roopinyahaa	Genetive "
7.	Jananyaam Math Chitham	Locative "
8.	Brahmamaya Prakasini } Saamarasya Nidarsini }	Vocative "

The last item requires an explanatory note. In the *Sangita Sampradaya Pradarsini* of Sri Subbarama Dikshitar (Vol. II) we find these four names in vocative case only i.e., all ending in short vowel whereas in the *Dikshitar Kirtanamala* supplement of Sri A. Sundaram Ayyar these four names are given in the nominative cases as *Brahmamaya Prakasinee* etc., all ending in long vowel. Considering the logical development of the Vibhakti scheme as analysed above, Sri

Subbarama Dikshitar's version fits well and seems to be more appropriate. Of course, while singing, this short or long vowel ending may not be perceptible but when the text alone is written and studied this makes a lot of difference.

Another pleasing feature is that the Pallavi when sung is somewhat in the form of 'Srothovaha yathi' i.e., a step by step built up of words as illustrated below :

Sri Kamalamba Jayathi

Amba Sri Kamalamba Jayathi

Jagadamba Sri Kamalamba Jayathi

Sringara rasa kadamba madamba Sri Kamalamba Jayathi

The Anupallavi and Charana portions of the other songs depend upon the Pallavi for completion of sense. But in the case of this ninth song, the Pallavi, Anupallavi and Charana are all independent by themselves since each is autonomous in conveying the sense by itself.

EPITOME OF THE EIGHT SONGS

The most noteworthy feature about this ninth song is that it aptly summarises the first eight songs and in the same Vibhaktis. For comparative study, relevant extracts from the other songs are given by way of illustration.

First Avarana song (Nominative case) :

Hridh Kamalanagara Nivasini Kamalamba echoes in the phrase *madamba Sri Kamalamba*. Since she is residing in the heart, she becomes *Madamba* — my mother goddess. She is *sringara rasa kadamba* because she is *thraailokya mohana chakravartini* and *sundara priyakara sakhi*. Now think of her deed — *suraripu Mahishasura mardini*. She is victorious hence. **Sri Kamalamba JAYATHI.**

Second Avarana song : (Accusitive case)

In this kriti her beauty is described as *Kambujaya greevam, Kamaniya radanam, Kamala vadanam madupavijaya veneem*, etc. Here, in the ninth one Dikshitar has covered all these at one

stroke by using the word *Mahatripurasundareem*. For the verb also he has used *Chintaye* — an equivalent of *Bhaja*.

Third Avarana song : (Instrumental case)

Here for the words *Paka sasanadhi sakala devata sevitaya* and *daya sudha saagaraya* we find correspondingly the two words *Paka ripu Pramukhadhi Prarthitha Sukalebaraya* and *dayaakaraya*.

Fourth Avarana song : (Dative case)

Chidananda poornaghanayai namasthey finds its parallel in the phrase *Namasthey chinmaathre*.

Fifth Avarana song : (Ablative case)

The entire Anupallavi of this song *Sri kanta Vishnu virinchadi Janayithriyah sivathmaka viswakarthriyaha Karayithriyaha Sri Kamalabikayahaa param nahi* has been abridged in three words *Paradevathayahaa sakalam Jaatham* in this ninth song.

Sixth Avarana song : (genetive case)

In this mention has been made about the fifty letters contained in the Sri Chakra through the words *thridase vim-sath varna garbhinee kundalinyahaa* and this idea has been brought out by the expression — *Kaadi — haadi — saadi mantra roopinyahaa*.

Seventh Avarana song : (locative case)

Guruguha vara prasadiniam Sri Kamalambikayam Bakthim Karomi of this song is nicely reflected in the words *Premaspada guruguha Jananyam math chittham vilayathu*.

The eighth Avarana song is in vocative case wherein Dikshitar addresses Devi by various names. In keeping with the pattern evolved by him, he addresses Devi by four names in the end Madyamakala portion of this concluding ninth song.

Jayathi : Its relevance :

This ninth song opens with the words *Sri Kamalamba Jayathi*. No other word can be more appropriate than this 'Jayathi'. In the Sri Chakra the eighth Avarana (chakra) viz., the 'sarva siddhi pradaya chakra' is only a triangle. When the sadaka reaches this he finds door for salvation i.e. '*Santhatham Mukti Ghantamani goshavamaana kavaata dwarey*'. The moment the devotee crosses this door, he enters the ninth Avarana which is a bindu only and beholds the Devi and is face to face with her. His joy knows no bounds and suddenly

exclaims hail to Thee Mother Kamalamba! since he has got no other wish or boon to ask her.

In this connection it is worthwhile to recollect the Sri Villiputhur Alwar incident wherein he gets the vision of Lord Narayana on Garuda while being taken in procession on an elephant by the Pandian king. At that time, he sings *Pallandu Pallaandu* out of ecstasy. In a similar manner Dikshitar too utters twice *Sri Kamalamba Jayathi*, thus giving a special significance to the word Jayathi.

RAGA MUDRA

Incorporating the name of the raga in the song is the pet theme of Dikshitar. Though he has relaxed this embedding of the raga mudra as a must in this Kamalamba Navavarana set, yet he has not failed to insert this in six out of nine songs. In the ninth song we can't read but can hear the name of the Raga "Aahari" in the phrase *Sevitha Ramaa Hari* unlike in the other five songs wherein the vision and sound are same.

Song No.	Raga Name	Phrase containing Ragamudra
2	Kalyani	Nithya kalyanim
4	Kambhoji	Sakala sowbhagyadayakambhoja charanayai
5	Bhairavi	Sevitha Bhairavi Bhargavi Bharathyaha
6	Punnagavarali	Ramaneeya Punnagavarali Vijitha Venyaha
8	Ghanta	Mukthi Ghantamani Ghoshayamaana
9	Aahiri *	Sevitha Ramaa Hari Kaa Vidhathrey

(*Refer to the author's note about the name of this raga in the article "Challare Ramachandruni-paini", Vide SHANMUKHA, October 1986 issue.

AHIRI RAGA

Some stories have been invented (unauthenticated sources) about some ragas like Ahiri, Ghanta, Varali etc., and somehow these have gained popularity and got accepted even by learned ones as though they are the most authoritative ones. Ahiri raga is considered as not an auspicious raga especially when sung in the morning and it is presumed that the singer will not get food and has to starve for the whole day. As a matter of fact no raga can be termed as producing evil effect either to the teacher or to the taught. If little thought is given, it will make the matter clear. How this raga can figure as one of the eighteen melakarta (ma-

lor) ragas prior to the introduction of the 72 melakarta scheme if this were considered inauspicious? Venkatamakhil has defined this as '*Ahiri ragas sampurnaha — sagrahas srothra ranjanaha*' i.e., one pleasing to the ears. The ninth Avarana is called "Sarvanandamaya chakra". It appears as though to emphasize this Sri Dikshitar has set this last song in Ahiri. Are we not enjoying the Ahiri songs of *Maayamma* (Shyama Sastri), *Veeksheham* (Narayana Thirtha) and the songs of Sadguru Tyagarajawamy? To this group let us add *Kamalamba Jayathi*, and enjoy the music as well as its textual portion which has its own distinctive features, putting a special mark to its style, structure and contents.

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MUSIC—THERAPEUTIC POSSIBILITIES

By

Dr. B. RAMAMURTHI

[We reproduce below the article from **A Garland** (A Biographical Dictionary of Carnatic Composers and Musicians). The author is the world renowned Neuro Surgeon whose lucid, analytical elucidation would, we are sure, be of immense value — Ed]

It has long been recognised that music has beneficial effects on all living beings, inducing in them a state of peace and tranquillity and often emotional ecstasy. This old knowledge has now been scientifically proved both in plants and animals. Plants have been proved to grow better under the influence of music and cows to yield more milk. The bliss induced by music from Lord Krishna's flute in all beings in the Universe is the supreme example provided in our Puranas.

Does music influence health and does it help in overcoming illnesses? Can music be used as an adjuvant to therapy?

MUSIC AND THE BRAIN

Music pleasant to the ears influences the central nervous system and the brain and induces in them a state of equilibrium which is beneficial to all the organs. It is the brain and the central nervous system that control all the organs and all the functions in the body and when the brain is in a tranquil state, it induces the same tranquillity in all the organs and the systems. The brain controls the organs through anatomical connections *via* the nervous system; these connections operate by producing different types of chemicals

in the periphery, inducing changes in the organs and their functions.

When the brain is perturbed by emotions like fear or anger, this has its effect on the heart and the blood vessels. The heart begins to beat faster and the blood vessels dilate. The hands and the lips tremble and the person begins to sweat. When the emotion subsides, all these changes disappear and the organs become normal. These changes take place through two important regions in the brain termed the limbic system and the hypothalamus that lie in the centre of the brain. These systems are responsible for all our emotions. Such emotions are necessary for one's survival and for the survival of one's progeny. However when man evolved higher in the scale and acquired high intellectual capabilities, many of these emotions are no more needed; in fact these emotions like anger, fear, greed, etc., when they occur act detrimentally and the health suffers leading to the so-called psychofunctional disorders like peptic ulcer, high blood pressure, headaches, etc.

When any emotional disturbance occurs in the brain, chemicals known as neurotransmitters are produced in the nerve endings and these reach various organs and stimulate them to various responses. If these chemicals get uti-

lised in the process, no harm may result. However, in modern situations when a person has to suppress his responses, these chemicals do not get destroyed, persist in their action and lead to illnesses known as stress illnesses or psychosomatic disorders mentioned above. On the contrary, when the brain is tranquil, these disturbances do not occur and the body and the various systems are able to function properly, leading to health and happiness.

LAYA YOGA

Any stimulus or situation that ensures tranquillity inside the brain, leads to its optimal functioning which is reflected in glowing health, enthusiasm for living and peace and happiness. One of this as we all know very well is *DHYANA* or *MEDITATION* which leads to health and happiness. Does music have a similar effect? Does music lead to restoration of equilibrium in the nervous system, in the brain and in the mind?

When a person listens to music that he is familiar with and that is pleasing to his ears, after the first few minutes, he begins to concentrate on the notes and gradually finds that he has excluded all other thoughts and impulses in the enjoyment of music. This is similar to what happens when a yogi begins to meditate, concentrating on one thought and excluding all others. As a similar thing happens with music, it has also been known as Laya Yoga. In this state when the brain's energies are concentrated and have become one pointed, the brain and mind attain equilibrium as has been pointed out earlier. This happens when one is absorbed in music that one loves, and we all have experienced the sense of calm and bliss that follows a good music concert.

This morning, when the Pancharathnas of Saint Sri Tyagarajaswami were sung by the devotee musicians on the sacred banks of the Cauvery, we were all transported with joy and supreme peace, specially those who understood the meaning of the divine music. Listening to the music alone would have been sufficient for joy, but when it is combined with devotion, the effect is remarkable. *Sangeetha Gnanamu Bhakthi Vina Sanmargamu Galade Manasa*. Music in India was not only for entertainment but also for enlightenment.

GENTLE MUSIC AND TRANQUILLITY

Apart from listening to concerts, it is also known that gentle music provided as a background helps to calm and concentrate the mind. Here the explanation is not quite so simple. It is apparent that even when a person is doing a job with his conscious mind the subconscious mind may become otherwise occupied with disturbing thoughts, or depression, or resentment etc. When the subconscious is peaceful, the job is done quickly and there is a sense of peace after the job is done; not so when the subconscious is immersed in conflicting emotions. When there is a pleasing and soothing background music which you can appreciate, the subconscious gets interested in the music, even while the upper mind is doing the job on hand. This definitely results in a job being better done and also in a sense of peace after completing the job. There is also no feeling of tiredness after the job is done. This happens because the emotional brain (the limbic system) gets interested in the music subconsciously and does not entertain disturbing thoughts.

MUSIC AND STRESS SITUATIONS

Music can also be employed in stress situations. With this idea only is music being provided in aircrafts when waiting for take-off and before landing. Though the intention is good, the repetitive music provided by the Indian Airlines (Indian "Ayerloins", as they write it in Hindi) increases the stress. Soothing and pleasing music will definitely have a calming effect. *Of course the music has to be gentle and soothing and not the loud blare to which we are subjected to in India. This sort of music is not only disturbing and maddening but also is a torture. It will be worthwhile investigating, how this type of loud music came into the culture of Indians.* — Emphasis Supplied).

Gentle music can be provided in all areas where a certain amount of stress may be expected as in hospital wards and waiting rooms. In some countries, very soft music is provided in the operating rooms, where sometimes, very long operations have to be performed.

EXPERIMENTAL PROOF

It is thus clear that our subconscious mind can be subjected to the gentle influence of music, thus leading to a tranquil and co-ordinated function of the brain and the nervous system. Experimentally, it has been shown that gentle music played to a resting subject increases the ALPHA content of the Electroencephalogram (brain waves), which indicates increasing tranquillity of the brain. With such experimental proof, it will be easy for us to accept the benign role of gentle and pleasing music in tranquillizing the nervous system and thus resulting in quicker recovery

in persons who are ill, and better health and efficiency in normal persons.

Music has been given a very high place in our culture, from time immemorial. *Sama Veda* is an early instance of combining music with divine knowledge. In the Hindu concept of the beginning of the Universe, it was Naada that was present in the beginning and was all pervading (*Naada Brahman*). It is also mentioned that language itself came from the dance sounds of the Great Dancer Lord Shiva during the *Ananda Thandavam*. Later in the Puranas, the divine music of Lord Krishna enchants all the beings in the Universe and shows them the meaning of the original Naada, the Omkaara, by playing on all the seven Swaras. *Saptha Swaraan Jrimbhayan, Omkaaraartham Udeerayan, Vijayathe Vamseeninaadah Sisoh*.

Saint Tyagaraja has stressed the value and the divine quality of music in many of his Keertanas, *Raga Sudhaa Rasa, Swara Raaga Sudha Rasamu, Nadopasana* and many others. The Saint has indicated not only the transient enjoyment that music can bring but has also by his own personal experience shown that music provides an easy way to Gnaana and Bhakti and Ananda, (Knowledge, Devotion and Bliss).

MUSIC IS UNIVERSAL

When a person is happy, the idiom used is "music has entered his soul". When some tragedy occurs and a person is unhappy, it is said that the "music of life has left him". From these common sayings, one can easily realise the importance that music plays in the very fibre of our life. This is not only true of India but also of other cultures. May we all revel in the *Naadabrahmam* that is dwelling inside us and realise Bliss or Ananda here and now.

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UNDERSTANDING THE TABLA

By SADANAND NAIMPALLI

It would not be too far-fetched if one were to say that Rhythm is the one single factor on which the entire Cosmos is dependant on. From what little astronomical knowledge that a person possesses, it is unthinkable as to the consequences of what might befall the human race if one of the planets misses its rhythmic movement in our solar system. We see the manifestations of Rhythm all around us — the movement of celestial bodies, the occurrence of seasons, with specified intervals, right down to the pulse and heartbeats among humans. Primeval man must have had a sense of rhythm much before he experienced the ecstatic feelings of melody.

With so much of rhythm all around him, it was only natural that man had to bridle his melodic creations within the cycle of beats. If one were to listen to folk music, one begins to spontaneously sway with the rhythmic beats before thinking about the Raga & composition etc. So also it is found that the concerts of today are enlivened with the entry of the percussionist after the Alap.

In our two systems of music, the Karnatak and the Hindustani, the most popular percussion instruments in use are Mridangam and Tabla respectively. This statement does not deny the importance of other percussion instruments, but is only meant to narrow down to the topic for this essay.

Tabla has been in existence, albeit in a slightly different form, in Arabic and

Persian cultures even before the advent of Islam, i.e., even before the 7th century A.D. However, Tabla has evolved through the succeeding centuries to its present form only after it came to be played in the Mughal courts in India. This may be due to the influence of the Pakhawaj which was in vogue then. Pakhawaj was mainly used to accompany Dhruv-Pads composed in honour of Hindu Gods and Goddesses. This form of singing was modified by the Mughals to the present form of Khayal singing and to match the softer tones of Khayal Gayaki, Tabla was used as an accompanying instrument.

Since Vedic times, there has been rapid development in "Taal-Shastra". As many as 360 different Talas have been mentioned in the Sanskrit Taal Shastra. Without going deeper into the intricacies of Taal Shastra, we may broadly state that Tala is a cycle of beats, which is used to measure the speed of time-flow. e.g., Teen Taal is a cycle of 16 beats (Matras), Japtal a cycle of 10 beats, Roopak, a cycle of 7 beats, Ektal a cycle of 12 beats and so on. A Matra is approximately of the duration of one second. In musical parlance, the speed of time flow is referred to Laya and is metered by means of Matras. An Aavartan is a full cycle of beats.

Having had a brief idea of the terms used in the expression of Tala, let us now study in brief, the Tabla as an instrument. Tabla comprises two separate instruments. The right instrument

is called "Tabla" or *Daahina* (Right) and the left instrument is called "Dugga" or *Baayaan* (Left) as shown in the diagram.

The Gharana system is the quintessential characteristic of Tabla. Gharana could be broadly explained away as

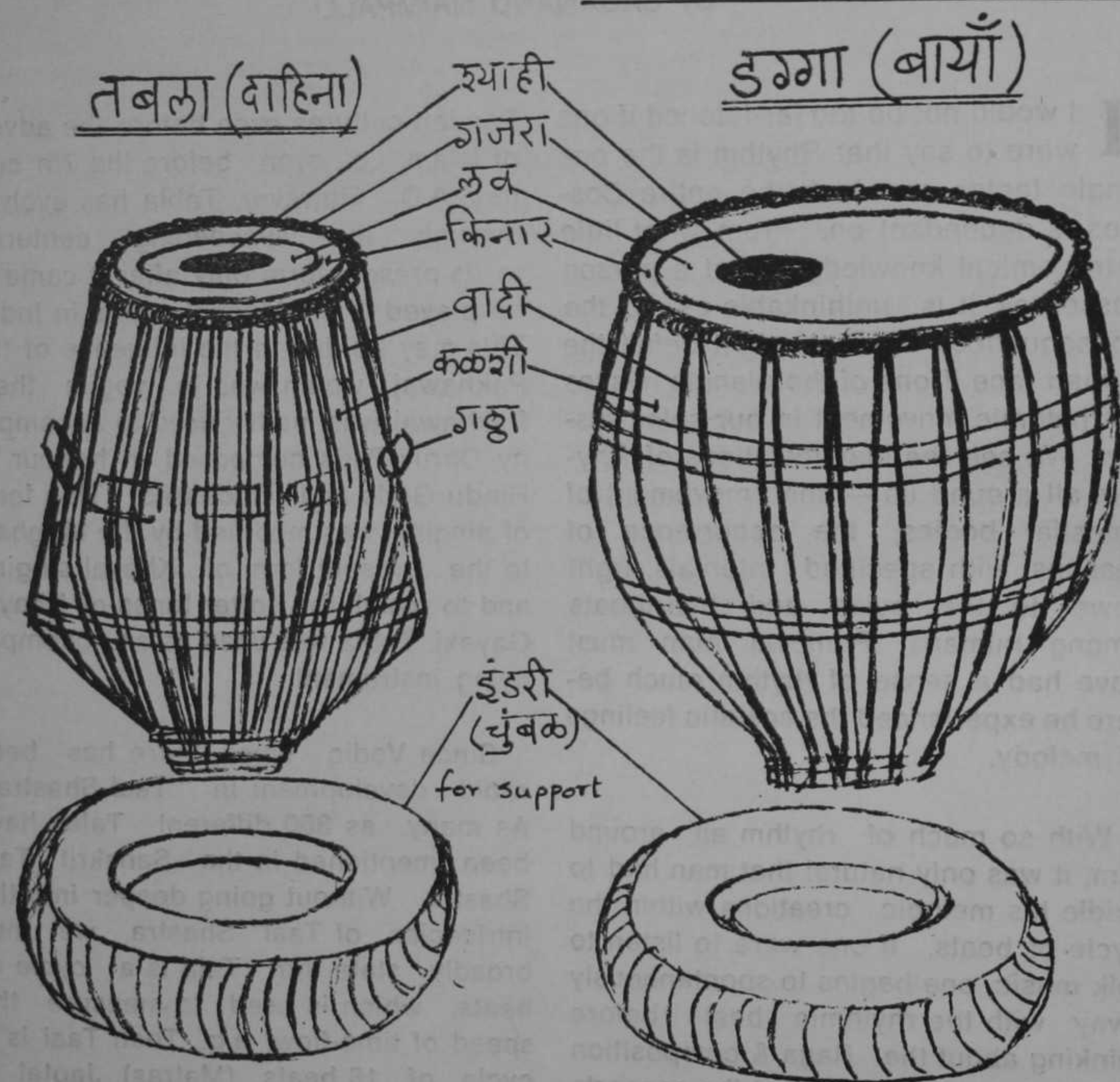


Tabla has its own language which is mainly formed by consonants. In melody there are 22 notes and subnotes, so also in Tabla there are 22 consonants called "Varnas". The permutations and combinations of these 22 Varnas give us various compositions, such as "Peshkar", "Kaida", "Rela", "Gat", "Mukhda", "Mohra", "Tukda", "Paran" etc. All the above mentioned compositions have highly stylised ways of being reproduced on the Tabla and it would need a lot of time and space to explain in detail the terms used.

School. Initially it started as a family affair and hence the name. We say in general that so and so belongs to such and such Gharana.

The following are the main Gharanas in Tabla :

- 1) Delhi Gharana, 2) Meerut or Ajrada Gharana, 3) Purab or Lucknow Gharana, 4) Farrukhabad Gharana, 5) Benaras Gharana, 6) Punjab Gharana.
- Each of the above Gharanas has its speciality and way of playing the Bols. In the first two Gharanas Bols are play-

ed generally by the fingers alone and hence the styles are referred to as "Bandh Haath Ka Baaz" or closed hand style of playing. The remaining are played with an open hand and are referred to as "Khula Haath Ka Baaz". The Purab and Farrukhabad Styles of playing are especially suited to playing lyrical compositions such as those found in Kathak Dance. These days, of course, the Gharana system is not as strong as of yore. One finds many an artiste borrowing compositions freely from different Gharanas. It is a welcome sign in the sense that good compositions of Ustads and Pandits are finding the light of day. These were earlier restricted to the students of those particular Gharanas only.

MATHS & RHYTHM

Tabla being a percussion instrument, mathematics plays a great part in its exposition. Each composition is bound by a cycle of beats, depending on the Tala in which it is played. One has to bear in mind the Matras of the Tala as well as of the composition to be selected for playing on the Tabla. It is not rare that an artiste has to play and count mentally at the same time when he is extemporising or playing "Upajang". Then, there is the concept of "Layakari" i.e., the variations. In Laya and Rhythm. For example, if a composition is selected for exposition then different layas could be shown, keeping the original laya as reference on the "Lehra". We have terms like "Aad", "Kuaad", "Biyaad" etc. "Aad" is $1\frac{1}{2}$ times the original laya, "Kuaad" is $2\frac{1}{2}$ times the original laya and "Biyaad" is $3\frac{1}{2}$ times the original laya. Also, in Tabla we have borrowed the concept of "Jaatis" from Karnataka music. All these add up to quite a complex network of rhythm and cross rhythm that one can imagine.

But a Tabla player should not get carried away only with rhythmic complexities. The characteristic features of Tabla are its "Aas" or Resonance and combination of Tabla & Dugga to produce a tone akin to human tones and hence, it would be most unfortunate if an artiste cannot utilise these special qualities to produce Bols which could at times sound like recitation of poetry.

SANGAT

Today, Tabla has the pride of place insofar as accompanying instruments are concerned. Accompaniment is by itself an art and one finds very few good accompanists around. Accompaniment does not only imply providing "Theka" and playing one's bit when permitted by the main artiste. In Hindi we refer to accompaniment as "Saath-Sangat" which very aptly describes the accompanist's role. He has not only to play his part well, but endeavour to elevate the whole concert by trying to blend his thoughts with those of the main performer. There have been numerous instances of mediocre performers whose drawbacks have been glossed over mainly because of excellent percussion support. At the same time top-class performers have come a cropper due to inadequate percussion support.

As a solo instrument. Tabla has always attracted the audiences. This is especially so in Western countries, where audiences insist on a short solo recital from the Tabla player. Unfortunately, some people do not look upon Tabla as a musical entity. According to them, the Tabla has only to play a subservient role to other forms of music. The earlier this concept is eradicated from their minds, the better it will be for the overall confluence of Rhythm and Melody.

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THE INFLUENCE OF DASAKUTA COMPOSERS ON TAMIL NADU MUSIC TRADITION*

By

T. S. PARTHASARATHI

Literary contacts between Karnataka and Tamil Nadu appear to have started even from the time of Vidyanaraya who was instrumental in founding the Vijayanagar Empire at Hampi in 1336. Vidyanaraya was a contemporary of the Vaishnavite Acharya, Vedantadesika, (1269-1371) and some accounts mention that there was correspondence between them. There is an account that Vedantadesika was requested to arbitrate in a dispute between Vidyanaraya and Akshobhyatirtha and there is a sloka which is stated to be the verdict of Vedantadesika.

*Asinaa Tatvamasinaa Parajeeva-
prabhedinaa
Vidyananyamaharanyam |
Akshobhajamunihi Achchirat.*

The next contact appears to be when Kamparaya II, a commander of Vijayanagar forces, invaded Tamil Nadu to drive out the Muslim army of Malikka-fur which had occupied the Tamil areas after the fall of the Chola Empire in 1300 A.D. Kampana, as he was known, ruled from Kanchipuram about 1367 A.D. as gathered from the Sanskrit work *Madhura Vijayam* by his queen Gangadevi.

Kamparaya had a brahmin general called Goppana who reinstalled the idol of Sri Ranganatha at Srirangam. On this occasion Vedantadesika returned

to Srirangam from his retreat at Satyamangalam and praised Goppana in two Sanskrit Slokas which he got engraved on eastern wall of the first Prakara of Ranganatha Temple. The *Madhura Vijayam* of Gangadevi gives details of the battles fought by Kampana and the Tamil Chieftains subdued by him.

During the time of Devaraya II, (1422-1446) there were more contacts between Vijayanagar Empire and Tamil Nadu. Devaraya who was also known as Praudhadevaraya used to have Tiruvannamalai as his second capital and patronised Arunagirinatha, the author of the famous Tiruppugazh lyrics in Tamil. Arunagirinatha mentions Praudhadeva in three or four of his songs. He also appears to have visited Hampi and had contacts with Chatura Kallinatha, the author of the commentary on *Sangitaratnakara*.

The entire Tamil Nadu area came under the sway of the Vijayanagar Empire and Krishnadevaraya, who was the greatest ruler of Vijayanagar, patronised no less than five Tamil poets. Shortly after, representatives of the Vijayanagar Empire were sent to Tanjore and Madurai as rulers. The first of these was, Sevappa Naik, who ruled over Tanjore from 1530 to 1572. During the Nayak rule of Tanjore and Madurai, thousands of Andhras and Kannadigas migrated to Tamil Nadu and settled

* Paper presented at Karnataka Gana Kala Parishat's Musicians' Conference.

down there. Their descendants are to be seen even today in Tamil areas.

Vyasaraya (1447 to 1539), the guru and minister of Krishnadevaraya, was well-known in Tamil Nadu and he is stated to have resided at Tirupati for 12 years. Purandaradasa is, of course, the most well-known member of the Dasakuta and his songs spread all over Tamil Nadu. Purandaradasa had travelled throughout Tamil Nadu and there are songs which describe the deities at Kumbakonam, Srirangam, etc.

The minister to the first three rulers of the Nayak dynasty at Tanjore was Govindadikshita who was known as the Kulamantri. Govindadikshita was a Karnataka brahmin of the Aaswalayana Sutra of Rigveda and his wife's name was Nagamba. He was so popular in Tanjore area for his benefaction and services to music that he was known as Ayyan. Govindadikshita wrote the monumental work, *Sangitasudha* and although it appears in the name of Raghunatha Nayak (1614 — 1635), Dikshita's son Venkatamakhi says in his *Chaturdandiprakashika* that the work was written by his father. Venkatamakhi himself is another contribution of Karnataka to Tamil Nadu as his 72 Melakarta scheme revolutionized the entire Karnatak music.

During the time of Tulajaji (1729 — 1735) the songs of Purandaradasa were so well-known in the Tanjore area that they were quoted to explain Ragalakshanas. Tulajaji himself in his *Sangitasaraamruta*, quotes Suladis of Purandaradasa to explain Ragalakshanas. Another Kannadiga who is quoted by Tulajaji is Pundarika Vitthala. During the time of Raja Serfoji of Tanjore (1798 — 1832) many musicians in his court were Kannadigas, the chief among them being Pachimiriyam Adiyappaiya, who became immortal by his Bhairavi varnam 'Viriboni'. Among the music Tri-

nity of Tamil Nadu, Tyagaraja was fully familiar with the songs of Purandaradasa and their meaning with the result that many of his Telugu kritis read like translations from Kannada. Tyagaraja also pays homage to Purandaradasa in his *Prahladhaktivijayam*. During Tyagaraja's time the Tamil Bhajana Sampradaya took shape and the repertoire includes a large number of songs of the Dasakuta composers.

As regards Kanakadasa, the Bhajana tradition in Tamil Nadu includes the following songs: 1. *Bagilanu teredu*, 2. *Enendu kondadi*, 3. *Isa ninna charana*, 4. *Bhajisi badukelo*, 5. *Eliaru madodu*.

Strangely enough, the *Haribhaktisara* of Kanakadasa is also found in the *Bhajanamanjari* of Tamil Nadu.

The presence of Sri Raghavendra Swami (1600 — 1671) in Tamil Nadu had a great influence on the spread of Dvaita philosophy and also Kannada songs in that area. The Swami was born at Kumbakonam and studied under Sudhindra Tirtha. Some Tamil accounts say that he took sanyasa from his guru at Tanjore during the time of Raghunatha Nayak, who arranged for the Swami to be taken in procession on an elephant. The only kriti composed by him namely, *Indu enage Govinda*, has also been included in the South Indian Bhajana tradition.

On the theory side, the Tamilians were fully aware of the works of Vidyaranya, Ramamatya, Pundarika Vitthala and other writers. Although the *Sangitasara* of Vidyaranya has not been traced, Govindadikshita quotes the work in his *Sangitasudha*. As regards Ramamatya he is not only quoted by Venkatamakhi but severely criticised by him. As mentioned already Tulajaji mentions Purandaradasa and Pundarika Vitthala.

MUSICAL CLASSICISM—A PLEA FOR MELODY

By

S. RAMACHANDRAN

It is traditionally known that great men and savants in the past had intensively made efforts through musical communication to achieve the 'transcendental' in meditation. They pressed 'music' in the service of a realisation of the cosmic oneness as propounded by Shankara's philosophy. The Indian mind triggered in the nature of its social milieu has always accepted that what we see around in the world is something unreal in relative reference to the ultimate authenticity of 'the supreme self'. Stripped of any dry theory, 'self' is actually a matter of direct attainment through an 'experience' which the saying "TAT TWAM ASI" would lucidly denote.

While taking up the dissertation, the background has to be further elaborated and accepted that the Indian mind does not seek mere intellectual rigour or virility. It covets the psychic mode of sublimating the lower into the higher regions of consciousness. As proved by the saints of the past, when music is put to use as a medium in this regard, its melody aspect, rather the 'raga' as known in common parlance, needs to be examined with advantage.

RAGA, A TIMELESS EXPRESSION

Among the art forms, perhaps, it taxes the brain the least. It is pure and essentially spontaneous. In the practice of this art form, we have a genuinely indolent and easy preoccupation, to take note of. Consequently, music in

India has been transformed into a timeless form of expression.

'Raga' is an off-hand creative exercise. It deals with a single or few notes within certain given parameters. The musician in his individual idiom examines, feels and creates in a thousand ways. Here, it varies from artiste to artiste. It is music, in other words, of the astral world. It is therefore timeless and transcendental. Naturally, it implies rejection of the transient, illusory and phenomenal world. Perhaps, the term "timelessness" is rather puzzling, for, 'timelessness' itself can be realised only in terms of time.

CREATIVE EXUBERANCE & MELODY

When I say that the musician creates, the immediate question is what does he create? It is again a philosophical question. It is something more than the mere tentacles of technical discipline and the dynamics of sound impact. It is a question about artistic creativity which defines and describes the aesthetics of musical culture. The musician creates a meaningful symbol. The meaning is not inhibited by any set of conventions. He does not asseverate any proposition. He does not dogmatise on any intellectual truth. In brief terms, his music is a language to express the positivism of a feeling or emotion or mood. His sensibilities have a free rein and he paints through his imagination as though in a trance. It is

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a trance which in its acuteness provides as an end product 'the musical melody'. The melody is symbolic for what it expresses it symbolises. Thrillingly, it is a unique mode of communication.

The musician, let us take for an example, delineates a raga like Panthuvavali which is supposed to denote an emotion of general well being where a sheen of happiness is appreciably perceptible. As we know, the melody consists of all 'mangala swaras'. We are aware, its Suddha Madhyama counterpart is what is chosen for practising the beginning lessons of our Sangeetha Sastra, just because of the 'mangalakaraswarasthanas'. A true 'gnanastha', a term commonly understood in this context, passes through the crucible of identification in the process of alapana. What he sings is a symbolic expression of that emotion of well being and ecstasy.

If a musician sings tunefully and punctuates like : *ni dha maa, dha ni saree, ri saa saa, ni saa saa, ni sa garee saa saa, nee dha maa maa, dha ni saa saa ...* and so on, the picture should be clear in our mind. (The style of singing of the late Maharajapuram Viswanatha Iyer, is an instance in point). The audience, in turn, perceive a feeling which the symbol expresses. It is this perception of the emotionally articulated symbol with the artistic perfection associated with it that contributes to the enjoyment of the music. The same yardstick of identification applies to any other 'raga' as well.

THE ARTISTE AND RAPPORT

With this backdrop, it would be clear that a high degree of emotional sensi-

tivity, a depth and a definite wavelength are to be naturally associated with the musician who may now be addressed as the 'Artiste'. The true 'artiste' is that particular musician who rises above the 'ordinary' level and achieves great emotional intensity. The term 'transcendental' as mentioned earlier probably comes in at this point of time. The more the clarity and greater the innateness of his musical sensitivity, the nearer he is to transcendentalism which is passed on as an experience to the audience. Here comes a meeting of the 'hearts' or rather the 'hearts' of a certain kind. This again is restricted to people with certain orientation to whom the feeling of 'timelessness' conveys strange and mystical overtones.

SRUTHI AND SOWKHYABHAVA

Having made out a case for emotional impact, Sowkhyabhava in musical rendering, *ipso facto*, presents its distinct credentials for consideration. Music without sowkhyabhava is no music at all. While attempting an explanation in this context, it is to point out that the Sruthignana of the musician comes up for paramount consideration.

Of necessity, the raga elaboration has to be slow and measured somewhat like the Vilambit of the Hindusthani system which would promote a sense of involvement that promises the 'experience'. This involvement, I must point out, it is generally conspicuous by its absence in present day Karnatak music concerts. The grand concert thrill of yester years is now only a matter of reminiscences. Thus, the urge *ab initio*, is an adequate and refined delineation of a 'raga' with due aesthetic punctuations on the jeevasvaras besides placing ac-

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RESUMPTION OF REGULAR PROGRAMMES

The Managing Committee & the Board of Trustees have pleasure in announcing resumption of the presentation of Programmes to Members (Two Programmes each in alternate months) from October 1990. The following programmes have accordingly been arranged for October & December this year.

The Committee and the Trust Board are highly appreciative of the forbearance of Members all these seven months since the fire tragedy in February last.

PROGRAMMES (D.V.)

OCTOBER

Saturday	Shri Madurai T. N. SESHAGOPALAN	— Vocal	
6-10-1990 6.30 p.m.	Shri Mysore NAGARAJ	— Violin	
	Shri Guruvayoor DORAI	— Mridangam	
	Shri V. NAGARAJAN	— Kanjira	
	Ms. A. KANYAKUMARI	— Violin	} Vadyalahari Concert
7-10-1990	Shri Mamabalam SIVA	— Nadawasram	
6.00 p.m.	Shri Mudikondan RAMESH	— Veena	
	Shri Mannargudi EASWARAN	— Double & Mridangam	
	Shri Thiruvarur VAIDYANATHAN		

DECEMBER

Saturday	Shri O. S. THIAGARAJAN	— Vocal
8-12-1990 6.00 p.m.	Shri Vittal RAMAMURTHY	— Violin
	(Disciple of Shri Lalgudi G. Jayaraman)	
	Shri R. RAMESH	— Mridangam
	Shri T. V. VASAN	— Ghatam
Sunday	Shri Lalgudi G. J. R. KRISHNAN &	
9-12-1990 6.00 p.m.	Ms. Lalgudi J. VIJAYALAKSHMI	— Violin Duet
	Shri R. RAMESH	— Mridangam
	Shri T. V. VASAN	— Ghatam

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MUSIC COMPETITION PRIZES & SCHOLARSHIP AWARDS : The prizes to the winners of the Music Competition held in January/February this year and Scholarship Awards will be given away at the hands of Shri Madurai T. N. Seshagopalan at 6.00 p.m. on 6th October 1990 before the commencement of his performance.

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S. SESHADRI
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Thinking Aloud

Cultural Decadence—The Villain

Fifty years ago I was living in Madras then in my early twenties. Now in my early seventies I am back where I began. Age has not changed my cultural bearings. But the half-century appears to have wrought havoc with the nascent milieu which was once so characteristic of Madras. What may have gone wrong ?

There is that Sanskrit saying : *sangita sahitya kala vihinah/sakshat pasuh puchha visana hinah*. ("He that has no relish for music, literature and the arts is surely no better than a bull, sans horns sans tail"). Well said, old boy.

A new neighbour comes knocking at my door.

"Excuse me, sir," says he. "I am looking for the cause of a certain vibration in my flat which is giving me sleepless nights."

"You can feel it right here too," I tell him. "Maybe somebody is using a defective ceiling fan".

"That's right, sir, Aren't you disturbed ?"

"Not quite."

My air of unconcern irks him.

"But surely it must be disturbing your TV set ?"

"I don't have one."

The man is nonplussed at what seems to him my utter lack of modern technological *kultur*. No TV ?

There, gentle reader, is the crux of the matter. We have become a nation of voyeuristic deaf-mutes. Gone are the days when even a rickshaw-puller in Madras would prick his ears to listen to a raga-alapana. What the hell is a raga, the present day autorickshaw-driver seems to be asking, as he sways to the sound and fury of cine-music.

One of India's greatest contributions to civilisation — the concept of the raga — is in grave danger of being cast upon the dunghill of forgotten values. *Nada-upasana* is giving place to what one may facetiously call *rupa-alingana*. The sound of music *per se*, no less than the music inherent in all the other arts (including good writing), is being usurped by the bitch goddess of the moving image.

Going to the cinema to see a film of one's choice — and films have been with us for longer than I can remember — is not in the same recreational basket as sitting at home and being forced to watch a small screen spewing out a kedgeriee of information and entertainment so insipid that it is likelier than not, if persisted with, to addle our minds and turn us into victims of psychosomatic syndromes far more insidious than AIDS and no less inimical to social concord.

Why not switch off and turn to other more civilised ways of straining one's eyes? Easier said than done. TV is a lot more addictive than cigarettes or *panmasala*. It carries no statutory warning, though the authors of the Prasar Bharati Bill will do the nation immense good if they would add a clause somewhat on these lines: "No television programme, however banal, may go on the air without the salutary tag 'Getting into the telly bind/Will upset both belly and mind' being flashed at frequent intervals."

The putrefaction of politics is of a piece with the origins of man's gregariousness and there is nothing one can do to sanitise it. But cultural decay can be halted, and perhaps reversed.

Each Sunday morning as TV noises begin to assault the air, my mind goes back 50 years to that greying rickshaw-wallah of Mylapore. "No son, that isn't Pantuvarali; it is Punnagavarali." I feel humbled at the thought.

My years in Bombay, which followed thereafter, saw me earnestly involved in broadening the perception of music as a Gestalt. European and Indian (both Karnatak and Hindustani) music needs to be attuned to one's ears as an indivisible whole. Else *rasanubhuti* will remain dwarfed and diminished.

Of the many I had come to know at first hand, two maestros of Hindustani music — Amir Khan of Indore and Aminuddin Khan Dagar (both of them no longer in our midst) — remain in my mind as a living presence. The first sang Khayal in a manner no one else, past or present, can duplicate; the second, of course, belonged to a celebrity family which for generations has nurtur-

ed the ancient art of Dhrupad. But what endeared them to me symbiotically was the preeminence of raga delineation in their singing. The raga was all to them and not the display of virtuosity. As Beethoven often remarked testily, "when virtuosity enters through one door music exits through the other."

In my younger years when my exposure to Hindustani music was necessarily circumscribed, Musiri Subramania Aiyar remained for long my evergreen first choice. In retrospect I feel my fascination for Musiri stems from his well-documented disdain for the virtuosity cult. Showmanship was not for him.

I grew up at a time when many great maestros of Karnatak music were at their peak and hyper-modern recording technologies were yet to be born. I must not therefore, from my vantage point, deride the pervasive "earlessness" for serious music that marks present generations. Derisive I am not, but deeply disturbed. For a nation that has lost, or is fast losing, its cultural moorings is as good as dead.

It is natural for one in despair to look around for the ubiquitous villain of the piece. And I find it everywhere, in dusty howels amidst the stink of shantytowns as well as atop highrise apartment blocks. The skeletal scarecrow. The ante-natal antenna that brings the lollipops to life within the sanctum of one's home and puts millions of our compatriots to sleep on hungry stomachs.

No TV ever in my house? I must be mad. Call the ambulance.

T. K. Mahadevan
Courtesy: THE HINDU.

CULTURAL SCENE IN BOMBAY

For thousands of members of Shanmukhananda, it was a great comeback on October 6, 1990, when the concerts were resumed at a specially erected Pandal at the Indian Gymkhana grounds, Matunga, after the devastating fire on that fateful February 28th that burnt the magnificent Shanmukhananda Hall to ashes. Many went nostalgic about the pre-Hall 'Pandal' days, when all-time greats like Ariyakudi, Alathur, GNB, Maharajapuram, Kamala and others gave grand cutcheries.

The scene is not much different today. Though we may not have an Ariyakudi or an Alathur, we have amidst us versatile musicians and great performers. The very packed Pandal that day bore evidence to the popularity Madurai T. N. Seshagopalan, who reopened the regular concerts, enjoys and also the eager wait of the members for a grand concert. And grand performance it was that Seshagopalan, with his team of accompanists — Mysore Nagaraj (Violin), Guruvayur Dorai (Mridangam) and K. Nagarajan (Kanjira) gave.

The musician was in great form retraining his penchant for frills and speed. His Purnachandrika (*Shankachakra*), Purvikalyani (*Parama pavana Rama*), and Todi (*Enduku Dayaraadura*) were remarkable for alapana, kriti interpretation and improvisations of swara-prastharas as well as Niraval. As usual there were a couple of fresh 'finds' in his repertoire that day: the Purnachandrika kriti and Muthiah Bhagavathar's *Sharanam Vijaya Saraswati* in a rare mode, Vijaya Saraswati.

The Vadya Lahari the next day made a pleasing entertainment. It was classical substance served with ensemble colouring. The odd-combine ensemble, comprising Violin, Nadaswaram and Veena, supported by double Mridangam had A. Kanyakumari in the lead and Mannargudi Easwaran as main Mridangam. Topnotchers forming their own ensemble group has become part of the performing culture. That it adds to the variety of entertainment and that variety is the spice of life is what the justification often offered. It was however heartening that top violinist Kanyakumari did not dilute her fine play, in quality or style, but how far the lesser known artistes rose to her level is best left to the audience. The selections of Ragas and songs were naturally colourful but a Ragam-Tanam-Pallavi was a sore point in the presentation.

July is the waxing phase of the yearly monsoon in Bombay. For reasons of transport, inclement weather and heavy downpour imminent any time during the day, people generally prefer to stay at home glued to their TV sets in the evenings on Saturdays and Sundays. Yet, music lovers brave the weather and make it to the Sabha halls to attend scheduled concerts. Chembur Fine Arts is one of the major Sabhas where music recitals of good standard are usually arranged. One such recital was the Veena concert of Vidwan S. Ravindran, reports S. Ramachandran.

The recital arranged in mid-July got a crisp get-up right from the start and was tuneful throughout. Free from gimmi-

cks, Ravindran places emphasis on the essential aspects of melodies projecting a general audience appeal. Among the items, *Balagopala* (Bhairavi) and *Mayuranatham* (Dhanyasi) stood out as the best. To make special mention, Bhairavi was handled in good bhava to the delight of rasikas. R. Venkateswaran, a product of Shanmukhananda Vidyalaya and Vaikom Gopalakrishnan provided rhythmic support with understanding and giving a good form to the concert. The Thani scintillated good verve and bore out a good standard.

Following day, A. Sundaresan gave a vocal recital. A vocalist who has power but not much of pliancy with facility for modulation, Sundaresan has not found it difficult to steer through the cutcheri successfully. The quality of his music, the solidity of his style, his balanced programming and the 'ghathra' in his voice invariably help him carry the day. That it was so here too needs no mention. And it was one where the Alathur Bani came to fore in all its artistic and technical excellence. Not burdening every Raga with an alapana or each Kriti with Kalpanaswara he sketched Harikambhoji and Ananda Bhairavi with broad outline and reserved detailed delineation for Todi and Bhairavi. Pallavi Seshayyar's *Entani Vinavintura* (Suddha) and Tyagaraja's *Kattu Jesinavu* (Atana) were refreshing introductions. The RTP in Bhairavi was no exerted exercise but a manodharma number neatly plied through. The Pallavi in Khanda Triputa Tala in Khanda Gati spiced with Ragamalika Swaras certainly made the grade.

Accompanying him were the tuneful Dwaram Mangathavaru (Violin), M. V. Udayashankar (Mridangam) who im-

pressed with his sure anticipation and fine participation and Vaikom Gopalakrishnan (Ghatam), a seasoned localite.

Bharatiya Music & Arts Society offered the Vocal programme of the duo, Seshachary & Raghavachary in September. The young musicians, comments S. Ramachandran, presented richly classical numbers in good verve. More than in-built quality, the duo have a cultivated voice. The voice was throughout tuneful. *Ninnujuchi* (Saurashtram), *Dasarathanandana* (Asaveri), *Paralokabhaya* (Mandari), *Oka para juda* (Kalavati) and *Balagopala* (Bhairavi) were a few of the items that clicked well. Mandari and Bhairavi were given good justice. Sarvalagu in good form was elegantly perceptible in the recital, which secured good audience rapport although the seats were not fully occupied. It was felt, a more appealing vocalism with greater elegance could be cultivated by the young musicians to ensure empathy from the hair-splitting pundit. The accompanists on Violin and Mridangam who came in the party from Hyderabad provided a lively support. The deft fingers of the young mridanga vidwan were particularly taken note of. His enlivening style of rhythmic support is what a musician would definitely look forward to.

As if to counteract the criticism that Karnatak music is becoming more and more technique-oriented, in teaching as well as in performance, and that 'Rasa', the ultimate of any musical enunciation, is the first casualty, there has come on the musical scene a young performer who is a musician first and a musician last. His talent, his training, his gift of voice and over and above all his attitude to musical enunciation proved beyond

doubt that it is in the hands of an individual singer to make music merely technique-oriented or an ecstatic experience. And that the direction and training he receives has also a significant 'say' in the matter. P. Unnikrishnan who was featured on Gandhi Jayanthi day made his mentors, Dr. S. Ramathan and T. Brinda proud when he sang thoroughly enjoying himself and enchanting the listeners. For one so young the maturity in perception and presentation was something rare to come across.

The relish with which he rendered *Yarukkuthan Theriyum* (Devamanohari), the involvement he showed even in *Jagadodddharana*, the depths he delved in Kambhoji (*Sri Raghavaraprimeya*) and the exemplary ease with which he evoked pathos and karuna in Todi doing the RTP with a spontaneity and adding it with equally evocative Ragamalika Swaras did convey a message: that the awakening among the youth to the classical music is very much real, that their musical experience is not superficial but deeper.

Vaidyanathan Sisters, Mahalakshmi, Saraswathi and Mangala, have struck their form in concert-craft playing Venu, Veena and Violin respectively. Daughters of the famed teacher, Vaidyanatha Bhagavathar, they have a musical home which has gone a long way in grooming them in the art of music. And in playing this instrumental trio, the sisters stuck to the orchestral ensemble in essential form letting their manodharma take over in improvisatory aspects. They made an impress in Nadaalaya, Andheri. Their style was placid and without frills they were able to give their play a concert facade. Accompanying

them Rajesh Srinivasan, a budding Mridangist and Sriram a percussionist specialising on Kanjira too made the ensemble a pleasant quintet.

Scion of Karaikudi musical family, Suguna Chandramauli proved her mettle on Veena (aegis: NCPA) deftly playing with a deflective grace. Where a Veena sans contact mike is a rarity today she added the rare quality of enhancing the inherent nuances of the instrument with suave artistry and soft twangs. Her fluency in alapana and swaraprastharas was quite impressive. The Ghana Raga Tanamalika following an elaborate Todi was remarkable, reminiscent of the Karalkudi Bani and also a characteristic feature of her Gurukul under K. S. Narayanaswamy, in the Shanmukhananda Sangeetha Vidyalaya.

Neeraja of Madras and Vasumathi Bhadrinathan of Bombay (both presented by NCPA) were two more talents who made their mark in their own way. Neeraja is a performer with an intellectual perceptivity and entertaining punch. Her high pitched voice with felicity is her asset, and she deployed it to great advantage in Kambhoji rendering *Elara Krishna* in Adi Tisra Nadai. Sowmya and P. R. Chandran gave her support on Violin and Mridangam respectively.

Vasumathi's strong point is her sincerity to *pataanthara* and methodicity in improvisations. She rendered Nayaki, Lalita, Lathangi and Bhairavi without any hassles. And one admired her Pallavi efforts and imaginative delineation. The soft strokes of Trichy Raghava Iyer combined with Sriram's Kanjira added a rhythmic boost to the young talent.

One more product of Shanmukhananda to be featured by the NPCA this season was S. Kasturi Rangan. Brimming with energy and enthusiasm he is well equipped with the spirit and substance to entertain the audience with quality music. He did so selecting Kalyani and Todi for elaborate picturisation and rendering the rest with a gusto. That he is undergoing specialised coaching under Seshagopalan was discernible in the overall style he pursued. Anantharaman and Sankaranarayanan gave him sustained, spontaneous support on Violin and Mridangam respectively.

A talent of promise Kum. Anitha Seshadri made her mark at the concert at Bhaktha Rasika Ranjani Sabha, Anushakthinagar. Trained by Sulochana Nagarajan and currently learning advanced lessons from Panangudi S. Ramachandran, young Anitha is noticeably gifted with a bewitching voice and has elegant aesthetic concepts at command, hails S. Ramachandran. Her style of singing discloses a good artiste under promise. *Gamganapathe* (Hamsadhvani) *Sambhomahadeva* (Panthuvarali), *Sarasijanabha* (Todi) and *Kannanidam* (Ragamalika — Ambujam Krishna) were a few of the items well rendered.

A bevy of dancers, Siri Srinath (Kuchipudi), Uma Balasubramaniam (Bharata Natyam), Lathasana Devi (Manipuri) and Seema Viswanath (Mohini Attam) were presented by NPCA while Bharatiya had Padmaja Rajan (Bharata Natyam) in its monthly programme. They all belong to schools of eminence and are of good calibre. Each has something special to offer too. Her innate rhythm, radiating resonance, expressive face that could emote with ease and agile limbs which never sag-

ged under the quicksilver movement the artform demanded were Siri's strong-points. The Ramayana Keertana and Ardhanareeshwara made a refreshing addition to the Kuchipudi solo.

Repertoire from contemporary musician-composers like Lalgudi Jayaraman and Maharajapuram Santhanam highlighted Uma's recital. This dancer from Delhi has potential for the exacting artform of Bharata Natyam. Toning down her loud footwork would considerably enhance the beauty of her articulations.

Padmaja Rajan's had enchanting music from Geetha to blend with her dance. A compact quality orchestra was undeniably a source of strength that helped her dance with elan.

Mohini Attam with soft music was Seema's highpoint. For once melodious music (by Valayavila Soman) flowing in slow pace blended with this dance form which Seema executed with an innate relish. Minimum Nritta and maximum Abhinaya seemed to be its maxim though it suited the dancer's disposition.

Of all the dancers one who stole the show with her sweet, subtle elegance was Lathasana Devi. Be it Lasya or Tandava she performed with mature poise and incisive subtlety deploying eloquent *Netrabhinaya*. The numbers, their choreography and conducting by Guru Bipin Singh and Darshana Jhaveri spoke of the progressive strides the Manipuri idiom has made in solo exposition.

Nritya Geethanjali's silver jubilee celebration towards the close of August

was a landmark in the history of this institution of dance and music. Guru Rajee Narayan, its founder-director is a multi-faceted personality — a dancer, teacher, choreographer, conductor, musician, composer all rolled into one. The response that her song-book *Nrithya Geethamala* had in dance circle, especially among young dance teachers, speaks of her versatility and contribution.

The celebrations at the Nehru Centre comprised classical numbers, mini ballets, action songs for tiny tots, Nama

Keerthanas, reminiscing the Bhajana tradition, Pinnal Kolattam and rural pastime — all projecting the multi-faceted training that is imparted in the academy. It is one of the very few institutions which train its students in Bharata Natyam and Karnatak music, extending its curriculum to Nattuvangam to the extra talented ones. And the smooth flow of the celebrations had its own message to convey — that of the discipline and dedication.

— KINNARI & S. RAMACHANDRAN

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Book Review :

A RICH MUSICAL REPAST

A *GARLAND* (Biographical Dictionary of Carnatic Composers & Musicians) Book I. By N. Rajagopalan. Published by Bharatiya Vidya Bhavan, Bombay-400 007. Pp 600. Price : Rs. 260.

*"Golden Volumes ! Richest treasures,
Objects of delicious pleasures !"*

Observed Isaac Disraeli. Nothing evokes greater pleasure than reading an illuminating book or listening to melodious music or witnessing a pleasing visual, be it dance or painting.

A *Garland* is one such 'precious 'golden volume', a 'richest treasure,' also an 'object of delicious pleasure' that breathes history, delves into the labyrinths of music, musicians, composers and hymnodists. It is more than a Who's Who in that it brings to you a bio-history of all those who evolved music as an art, who systematised it for the learning process and enriched it with gems of compositions and those who practised it and continue to practise it on a professional level. More.

'We have had compilations of compositions, published with notations or otherwise, tomes on music as an art and science and some biographies of composers and musical luminaries, but so far a near-exhaustive compilation of bio-history has not been attempted. This 'Biographical Dictionary . . .' is first of its kind with a dimension of an encyclopaedia. Its Kaleidoscopic details make it truly "a giant leap for bio-history of Carnatic Composers and Musicians," as the blurb claims.

It is a one-man Sadhana, the author N. Rajagopalan's magnificent obsession on music, giving you on a platter a whole volume of material otherwise scattered and hidden so far, sifted or sorted, well-compiled, tabulated with a thematic perception, with a musical impulse. It covers a vast spectrum of subjects and themes. It is a work of an intellectual deeply dedicated to music, one that is a 'monument' of high thinking and lucid expression. The education, the experience and the command of an administrator (the author is a retired IAS Officer) are perceptible in the work.

The course of *A Garland* flows like a grand cutcheri, a classical Karnatak concert, unhampered by want of *Paadam* or paucity of expression. The author's manodharma soars high in every musical minutiae.

with an aesthetic punch. The balanced thrust of his compiling stimuli is perceived in the proportionate presentation of 'compositions' of bio-history of eminent Vaggeyakaras as well as lesser-known composers, musical luminaries and melodic hymnodists. Even the 'Tukkadas' of the rising stars add flavour and pep to the presentation. His Alapana instincts take him through a neat array of musical concepts, ideas and maxims, his Niraval improvisations pave way for many research avenues and his Prastharas of various pithy 'notes' embellish the whole edifice, making it a 'Mala' of many hues. The grand concept of Ragam-Tanam-Pallavi is not neglected. You have it in the thought-provoking essays which contain in themselves a wealth of information and inspires you for a deeper probe into our cultural history.

The author's originality of approach, his stupendous knowledge, memory and information visualise everything in a new perspective. A fresh approach, an unbiased examination and sound judgement — all in a stream of fluent language. What more do you need to enthral you? Once you start, you do not feel like leaving it in the middle. It is a piece of excellent literature in itself, where even the 'fillers' fill your heart.

Here is a token piece of "Guru Dakshina". How incisive and delicious the serving is!

"Palghat Mani Ayyar prostrated before Subba Ayyar at the age of seven placing at his feet a plate with a one-rupee coin, betel leaves and nuts. What a historic start it was! Little Mani rose like a meteor to blossom into the greatest of mridangam artistes and first percussionist to get the title of Sangita Kalanidhi. He dwarfed all others and became a legend."

Another sample: This and similar other anecdotes add spice to the bio-history. "Dawn to Dawn Rendition" brings you face to face with the Nagaswara Chakravarthi.

"Young man, I want you to play on your Nagaswaram from dawn to dawn", said the Math head.

"The boy took up his instrument and started with respect, smile and prayer and in an hour traversed through

the pre-dawn ragas of Bhoopalam, Bouli, Malayamarutham and Mayamalavagoula,
the morning specials like Bilahari, Hamsadwani and Kedaram
the fore-noon favourites like Saveri and Dhanyasi,
the noon ragas like Surati, Sriragam and Madhyamavati,
the after-noon preferences like Begada, Durbar etc.,

the evening ideals like Shanmukhapriya, Kalyani and Saranga
the night tranquilizes like Nilambari, Ananda Bhairavi,
Amir Kalyani and Yadukula Kambhoji —

and ended the recital in the twilight raga of Bhoopalam to hoist the flag of success in his endeavour and announce the dawn of his day and his glorious life."

"The young man was the budding T. N. Rajarathnam!"

If the 'bio-history' of Gopalakrishna Bharathi and the narration on Sankarabharanam Narasayyar make poignant reading about the musician's lives and social ills, that on Sarabha Sastri enchants you. Konerirajapuram Vaidyanatha Iyer's profile defies what Neville Cardus had proclaimed as an impossibility — by taming an indifferent voice and culturing it to an excellent pitch and aesthetics.

The very captions, "A Modern Harischandra", and "A Father of 'Intellectual Property' Law", describe in a nutshell the lives and nobility of Sankarabharanam Narasayyar and Todi Sitaramayyar. Both were poor and had 'mortgaged' their only wealth of Ragas, viz., Sankarabharanam and Todi respectively and until 'retrieved' would not sing the same. "Nobility has always been conscious of its liabilities and punctilious in clearing them." Their "plighted words were sacrosanct" and "the plighted word of a true artiste was the best of securities."

Their lives serve as an example for posterity not only of nobility of the artistes and the reverence with which they worshipped music but also their tenacity in specialising and perfecting 'a piece of art' and 'a way of life' as the Raga may be taken into.

The scathing "Homage turned Carnival", pours out the pangs of a true Rasika and the sorry state of affairs that prevails in Tiruvaiyar during the annual Aradhana.

"... Necks and bodies get twisted since the mountain of the camera cannot move and only the Mohameds have to ... for what? For Darshan -- darshan not of the Bard but of the focussing lens. They wait ... pray and sing all the while the mind turned to and concentrated on the lens.

"It is transcendental meditation pure and simple. The Camera achieves what the divine songs of the Bard could not!"

Would the media, the Doordarshan especially, heed and heal the wound? The remedy is in the book too.

Humour is not lacking either in the book. The author's witticism is best expressed in "Vanity Fair".

One can go on quoting extracts. So illuminating is it that a slip here or an error there does not irk you much. It is not Kanakadasa but Vyasaraaya who composed the famous *Krishna nee begane baro* and the first Kirtana Tyagaraja composed was *Namo Namu Raghavaya* (Desiya Todi) and not *Elaneedayaraadu* (Atana) invariably referred to as *Balakana-kamaya*.

The Book I is undoubtedly a ready-reckoner, for one and all, a researcher's treasure trove, and a piece of musical literature worth possessing. It whets one's appetite for the Book II.

THE PASSING OF A LEGEND

The exotic world of Kathakali has lost one of its most interesting and colourful exponents with the demise of Kalamandalam Krishnan Nair. Death came at a time when Nair who had scaled the very heights of the classical dance form was looming as large as Vamana which he had played reducing his contemporaries to the size of pygmies.

But unlike some other greats of his ilk, he treated the lesser mortals with compassion and understanding that is perhaps the one quality which endeared him to everyone in the Kathakali world, from the most unimportant member of troupe to the commonest fan.

While there have been equally great Kathakali artists in the past, their range was limited or rather they were associated with certain types of characters. Such greats like Chennagannur Raman Pillai, and Champakulam Pachu Pillai were associated with ferocious characters like Duryodhana and Dushasana and Mankulam Vishnu Namboodiri with mild ones like Lord Krishna.

Krishnan Nair was perhaps the only artist in recent times who could don any role from that of a noble to a wicked one, a ferocious angel as well as a villain, and even that of a female character with equal ease.

Krishnan Nair had his preliminary training in Kathakali under Guru Chandu

Panicker in North Malabar. There is an interesting episode about his days with the Guru. One day when he was doing one of the strenuous *Kalai* exercise, M. A. Namboodiri commented, "Krishnan is the best student". The "evil eye" is said to have struck the young Kathakali student even before Namboodiri closed his mouth. Krishnan Nair fell down hurting his leg badly. But it was not so much the injury which pained the prodigy, as the fear that there would be no future in Kathakali for him. Tears rolled down the young man's eyes. It was Guru Chandu Panicker's words which finally assuaged him. The guru is said to have blessed him with the words, "Don't be disappointed. You will come up like a ball of butter in the butter milk."

Come up he did in the following years. Krishnan Nair had his later training in Kathakali in the renowned Kalamandalam set up by Mahakavi Vallathol who alone was responsible for the revival of the classical dance form which would otherwise have died like many others. With his innate talent, dedication and hard work he brought to his studies, it was not surprising that very soon he became the pet of the great poet.

One wonders whether he would have scaled the heights he did had it not been for his associations with the poet and the great masters of the past like Pattikkamthodi Ravunni Menon of the northern school and Thakazhi Kunju Kurup, the doyen of the southern style.

Krishnan Nair was deeply influenced by Koodiyattam maestro Mani Madhava Chakyar who had taught him the eye exercises. Herein lay his temptation to give over-emphasis to the eyes in the enactment of various characters. He devoutly wanted to be a bridge between Koodiyattam and Kathakali and that was exactly what he was during his life time. That vital bridge linking the two rich art forms which he took pains to build is snapping today after his demise.

It was not only his eyes which he used to great advantage during his performance. He used every part of his body, particularly every part of his face to accentuate a moment, an emotion. He could communicate to his spectators with his eye balls, eye brows and lips. The furrowing of the brows, the quivering of the cheek muscles, the fluttering of the eye lids all conveyed meanings to his viewers.

Krishnan Nair's fans can never forget the legendary characters brought to life by him under the flickering light of the *Atta Vilakku* which made them more than life like. Like King Nala watching the tender lips of Damayanthi, or Ravana in *Bali Vijayam* acting as Lord Shiva calling his beloved Ganga to come down for a little fun, or the scene when bitten by the serpent Karkotaka, Bahuka panics. Glancing over his uncouth figure,

the dethroned king yawns in distress. In a moment he awakens to his irrevocable fate. It is a feast to watch Krishnan Nair enacting these different moods of Bahuka.

One of Krishnan Nair's greatest contributions to Kathakali is the importance he gave to the enactment process. This enabled it to break the shackles of the dullness caused by the same unchanging patterns of treatment.

Recognition came his way and honours showered during his life time. A man like him crowned with success could have kept away from the understanding crowd during the latter part of his career. But his vision of life was made of different stuff. To him happiness was playing the role of one of the characters immortalised by the Kottayam Raja, Unnayi Warriar or Irayimman Thampi. Happiness was watching the faces of discerning spectators going into ecstatic raptures as he scaled artistic heights.

For many the play is over. The *Arangu* (stage) is empty and the *Thiraseela* (curtain) is back. What is left is the flickering flames of the *Atta Vilakku* casting deep and ominous shadows.

Courtesy : INDIAN EXPRESS

Shanmukha is profoundly grieved at the untimely passing away of Sangita Kalanidhi Smt. M. L. Vasanthakumari, the doyen of Karnatak Music.

வர்ணம்-இசையிலும் நாட்டியத்திலும்

By P. K. ஸ்ரீநிவாஸன், B.Sc.

வர்ணம் என்பது கானத்தைச் சேர்ந்த உறுப்புகளில் ஒரு வகையாகும். பூர்வாங்கம், உத்தராங்கம் என இரண்டு அங்கங்கள் இதற்கு உண்டு- முதற் பகுதியான பூர்வாங்கத்தில் பல்லவி, அனுபல்லவி, முக்தாயி ஸ்வரமும், பிற்பகுதியான உத்தராங்கத்தில் சரணமும் அதைத் தொடர்ந்து சரண ஸ்வரங்களும் இருக்கும். சரணத்திற்குப் பிறகு பாடப்படும் ஸ்வரங்களை எத்துக்கடை ஸ்வரங்கள், சிட்ட ஸ்வரங்கள் என்றும் சொல்வதுண்டு. இவைகள் ஒன்று, இரண்டு, நான்கு ஆவர்த்தனங்களாகப் படிப்படியாக வளர்ந்து கொண்டு போகும். வர்ணங்கள் தாதுவும், மாதுவும், அதாவது ஸ்வரமும், ஸாஹித்யமும் கலந்தே பாடப்படும்.

வர்ணத்தின் பிரிவுகள் :

வர்ணங்களை தானவர்ணங்கள், செளக வர்ணங்கள், பத வர்ணங்கள் என்று மூன்று தலைப்புகளில் பிரிக்கலாம். பின் சொல்லப்பட்ட இரண்டு வர்ணங்களுக்குள் ஒற்றுமை அதிகம் காணப்பட்டாலும் இவ்விரண்டிற்கும் தனிப்பட்ட அம்சங்கள் உள்ளன. வர்ணங்கள் அதிலும் முக்கியமாக தானவர்ணங்கள் தீதங்கள் போன்று அப்பியாச கானத்தைச் சேர்ந்தவைகளானாலும் கச்சேரிகளில் பாடக் கூடியவைகள். பதவர்ணங்கள் சில சமயம் கச்சேரி ஆரம்பத்தில் பாடப்பட்டாலும் இவைகள் விசேஷமாக நாட்டியத்திற்கே உரித்தானது எனக் கூறலாம்.

தான வர்ணம் :

வர்ணம் என்பது "வர்ணயதி இதி வர்ண :'' என்ற இலக்கணப்படி வர்ணிப்பதால் வர்ணம் எனும் காரணப் பெயரை

பெற்றுள்ளது. வர்ணங்கள் எதை வர்ணிக்கின்றன? எந்த ராகத்தில் இது அமைக்கப்பட்டுள்ளதோ அந்த ராகத்தை நன்கு வர்ணிப்பதால் இச் சிறப்புப் பெயர். ராக பாவம், ராகத்திற்கேற்பட்ட ஸஞ்சாரங்கள், ராக ரஞ்சகமானப் பிடிகள், ஆரோஹண, அவரோஹணங்களுக்குள் அகப்படாத விசேஷ ஸ்வர ப்ரயோகங்கள், ராகத்தின் ஜீவ ஸ்வரங்கள், ந்யாஸ ஸ்வரங்கள் முதலிய அம்சங்களை எல்லாம் தன்னுள் அடக்கி வைத்து ஒரு லக்ஷண உருப்படியாக விளங்குவது வர்ணங்களே. இசைப் பயிலும் காலத்தில் ராக ஞானம், ஸ்வர ஞானம், லய ஞானம் இவைகள் வளர வர்ணங்கள் மிக மிக அவசியம். மேலும் இவைகளை மூன்று காலங்களிலும் பாடிப் பழகினால் தாளக்கட்டு சுலபமாக வரும். கல்பனா ஸ்வரங்களை அழகாகப் பாட பிற்காலத்தில் மிக உபயோகமாக இருக்கும்.

கச்சேரிகளிலும் முதலில் பாடப்படும் உறுப்படி வர்ணம்தான். வர்ணத்துடன் ஆரம்பிப்பதால் கச்சேரி களைகட்டி வரும். பாடகரின் குரலும் சரிப்பட்டு ஸாதகமாக வரும். கேட்போருக்கும், பாடுபவருக்கும் பக்க வாத்தியம் வாசிப்பவருக்கும் விருவிருப்பைக் கொடுக்கும்.

தான வர்ணங்கள் தான நடையில் அமைந்திருக்கும். ஸாஹித்ய அக்ஷரங்கள் மிகவும் குறைவாக இருப்பதால் அகர உகரம் போன்ற உயிர் எழுத்துக்கள் அதிகமாக இருக்கும். தான ஜாதி ஸஞ்சாரங்களுடன் பிரகாசிப்பதால் மிகவும் ரஞ்சகமாக இருக்கும். மேலும் மத்யமகால நடையில் இருப்பதால் இரண்டு காலங்களிலும் பாட வசதியாக இருக்கும்.

தான வர்ணங்கள் பொதுவாக ஆதி தாளத்திலோ அல்லது அட தாளத்திலோ இயற்றப்பட்டாலும் மற்ற தாளங்களிலும் அமைக்கப்படுவது உண்டு.

1. "ஸரஸிஜாஷ்" : நாயகி, கண்ட ஜாதி த்ரிபுட;

2. "நின்னே எந்தோ" : தேவமனோ ஹரி, கண்டஜாதி த்ரிபுடே

3. "விரிபோணி நீபை" : கேதார கௌளை-ஜம்பை

4. "கமலாஷி நின்னே" : காம்போஜி ஜம்பை முதலிய வர்ணங்களை உதாரணமாகக் கூறலாம்.

வர்ணம்	ராகம்	சரணமும் அதன் பொருளும்
1. "சலமேல"	தர்பார்	"பலுகுமு நாதோ" [என்னுடன் பேச]
2. "கருணிம்ப"	ஸஹானா	"க்ருப ஜூடுமி ஈவேள" [இச்சமயம் க்ருபை செய்வாய்]
3. "ஸாமிதயஜூட"	கேதாரகௌளை	"நீ ஸாடி தொர நே கான" [உன் போன்ற துரையை நான் கண்டிலேன்]
4. "நின்னுகோரி"	வஸந்தா	"ஸூந சருனி பாரி கோர்வலேரா" [மன்மத தாபத்தை தாள முடியாது]
5. "ஸரகுண"	மத்யமாவதி	"ஒருல வேடனு" [பிறரை நான் வேண்டமாட்டேன்]
6. "அன்னமே"	ஆரபி	என்ன சோதனையோ அறியேனே

2. சரணத்தின் கருத்து அனுபல்லவியை ஒட்டியிருக்கும். அதனுடன் சேர்த்துப் பார்த்தால்தான் பொருள் விளங்கும். தனித்து சர

தான வர்ணங்களின் பூர்வாங்கத்தில் அனுபல்லவிக்குப் பிறகு வரும் முக்தாயி ஸ்வரங்களுக்கும், அவ்விதமே உத்தராங்கத்தில் சரணத்திற்குப் பிறகு வரும் எத்துக்கடை ஸ்வரங்களுக்கும் ஸாஹித்யம் கிடையாது.

சரணங்களின் அமைப்பு :

தான வர்ணங்களின் சரணத்தின் அமைப்பு மூன்று விதமாக இருக்கும்.

சரணத்தின் ஸாஹித்யம் ஒரு கருத்தை முழுமையாகத் தெரிவித்துத் தனித்தே நிற்கும். கீழ்க்கண்ட வர்ணங்களை உதாரணமாகக் கூறலாம்.

ணத்தின் கருத்து பூர்த்தியாகாது. கீழே கொடுக்கப்பட்டுள்ள உதாரணங்களிலிருந்து இக் கருத்து நன்கு விளங்கும்.

வர்ணம்	ராகம்	சரணமும் அதன் அனுபல்லவியும் [பொருளுடன்]
1. "ஸரஸூட"	ஸாவேரி	தானிபை நென ருன ஈவேள [அவன் மேல் விசுவாசத்துடன் இவ் வேளையில் ..] [அ. ப.] கருணிஞ்ச இதே ஸமயமு. [கருணை செய்ய இதுவே சமயம்]
2. "விரிபோணி"	பைரவி	"சிரு நவ்வு மோமுன" [புன்சிரிப்பு முகமுடைய ..] [அ.ப.] "ஸரஸூட தக்ஷிண த்வாரக ஸாமி" [ஸரஸூன தக்ஷிண த்வாரகையின் ஸ்வாமியே]

3. மூன்றுவது வகையில் சரணம் பல்லவியை அனுசரித்திருக்கும். அதாவது சரணத்தை பல்லவியுடன் இணைத்துப் பார்த்தால்தான் பொருள் விளங்கும். இல்லையெ

னில் சரணத்தின் கருத்து முடிவு பெருததாக இருந்து அர்த்தமற்ற. வாக்கியமாக இருக்கும். அடியில் கொடுக்கப்பட்ட பட்டியலை கவனிக்கவும்.

வர்ணம்	ராகம்	சரணமும் பல்லவியும் [பொருளுடன்]
1. "இந்த மோடி ஸேய"	ஸாரங்க	"பகதானி போதன வினி" [விரோதியின் பேச்சைக் கேட்டு [ப] இந்த மோடி ஸேய [இவ்வளவு பிடிவாதம் செய்ய]
2. "ஸாமி நின்னே கோரி"	சங்கராபரணம்	"நீரஜாஷி நீபை" [நீரஜாஷி உன் மீது] [ப] "சால மருலு கொன்னதிரா" [மிகவும் ஆசை கொண்டாள்]
3. "வானஜாஷி நின்னே"	ரீதிகளடை	"அன்னிடிக்கி நீவே திக்கனி" [எல்லாவற்றிற்கும் நீயே கதி என்று] "வனஜாஷி! நின்னே கோரின" [ஹே வனஜாஷி உன்னையே விரும்பின...]

வர்ணங்களை ராகமாலிகையாகவும் அமைப்பதுண்டு. எல்லோரும் நன்கு அறிந்த கவர்ச்சிகரமான "வலசிவச்சி" எனும் நவராக மாலிகா வர்ணம் இதற்கு உதாரணம். சில தான வர்ணங்களுக்கு, அதிலும் விசேஷமாக அடதாளத்திலுள்ள "ஸரலிஜ்நாப" (காம்போஜி) "சலமேல" (சங்கராபரணம்), "விரிபோணி" (பைரவி) போன்றவைகளுக்கு பிற்காலத்தில் சிலர் முத்தாயி ஸ்வரத்திற்கும், எத்துக்கடை ஸ்வரங்களுக்கும் பதவர்ணம் போல் அழகான ஸாஹித்யத்தை ஸ்வராஷ்டிர அணியுடன் செய்திருக்கிறார்கள்.

சௌக வர்ணம்:

சௌக வர்ணங்கள் தான வர்ணங்களைப் போல பல்லவி, அனுபல்லவி, முத்தாயி ஸ்வரம் கொண்ட பூர்வாங்கத்துடனும், சரணம், எத்துக்கடை ஸ்வரங்கள் கொண்ட உத்தராங்கத்துடன் இயற்றப்பட்டவைகள். ஸாஹித்ய எழுத்துக்கள் அதிகமாக இருக்கும் தான நடையில் இல்லாமல் கமகங்களுடன்,

சௌக காலத்தில், ஆலாபன பத்ததியில் அமைந்தவைகள். நிதானமாக ராகத்தைப் பாடி நன்றாக அனுபவிக்கக்கூடியவைகள் கச்சேரிகளில் பாடக்கூடியவைகளாக இருந்தும் இவைகள் பாடப்படாமல் மறைந்து வருகின்றன என்றே சொல்லலாம். தான வர்ணங்களுக்கு இருக்கும் விருவிருப்பு இவைகளுக்கு இல்லாமல் இருப்பது இந்நிலைக்கு ஒருவேளை காரணமாக இருக்கலாம் எனத் தோன்றுகிறது. அப்பியாச கானமாகக் கூட இவைகளை கையாளுவது கிடையாது ஸ்ரீ இராமஸ்வாமி தீக்ஷிதரின் சில சௌக வர்ணங்களை "ஸங்கீத ஸம்பரதாய ப்ரதர்சினியில்" ஸ்ரீ சுப்பராம தீக்ஷிதர் வெளியிட்டிருக்கிறார்.

சௌக வர்ணமும், பதவர்ணமும் ஒன்றே என்பது சிலரது அபிப்பிராயம். இதை ஏற்றுக்கொள்வதில் தவறென்றுமில்லை என்றாலும் பொதுவாக முத்தாயி ஸ்வரத்திற்கும் எத்துக்கடை ஸ்வரங்களுக்கும் ஸாஹித்யம் இல்லாமல் இருந்தால் சௌக வர்ணம்

என்றும், ஸாஹித்யம் இருந்தால் பதவர்ணம் என்றும் சிறப்பு அம்சங்களைக் கொடுத்து பாகுபாடு செய்யலாம். இவ்விரண்டு வர்ணங்களுக்கும் இலக்கணம் கூறி பிரிப்பது சற்று சிக்கலான காரியம். ஏனெனில் தோடி ராகத்திலமைந்த "ரூபமுஜ்ஜிசி" என்பதற்கும் ஹிந்தோள வஸந்தத்தில் அடதாளத்திலுள்ள "வலசிவச்சி" எனும் வர்ணத்திற்கும் ஸ்வரங்களுக்கு ஸாஹித்யம் வாக்கேயக்காரரால் செய்யப்படவில்லை இவைகளை சௌக வர்ணம் என்ற பெயரிட்தான் ஸ்ரீ சுப்பராம தீக்ஷிதர் கொடுத்திருக்கிறார். அவ்விதமே ஸ்வரங்களுக்கு ஸாஹித்யம் அமைத்த உருப்படிக்களையும் சௌகவர்ணம் என்றே பெயரிட்டிருக்கிறார். ஆனால் இதே அமைப்பைக் கொண்ட தன்னுடைய கமாஸ் ராகத்திலுள்ள "எந்தனி நே தெலுபுதுரா" என்பதை பதவர்ணம் என்று கூறுகிறார், சில ஸ்வரஜதிகளும் பதவர்ண அமைப்பில் இருப்பதை கவனிக்கவும்.

இப்போதைய நாட்டிய ஆசிரியர்கள் மிகவும் திறமை வாய்ந்தவர்களாக இருக்கிறார்கள் என்றால் மிகையாகாது. அவர்கள் கையில் ஒரு உருப்படியை தந்தால் போதும். அதை ஒரு ரஸமான வர்ணமாக கற்றுக் கொடுத்து ஆட வைக்கிறார்கள். ஸத்திரூ ஸ்ரீ த்யாகராஜரின் பஞ்சரத்ன கீர்த்தனங்களில் "ஸாதிஞ்சனே", "ஜகதாநந்தகாரக" என்பவைகளும், மஹாராஜா ஸ்ரீ ஸ்வாதி திருநாளின் "பாவயாமி ரகுராமம்" எனும் ராகமாலிகா க்ருதியும் உதாரணங்கள்.

	பதவர்ணம்	ராகம்	சரணம்
1	"அதி மோகம் கொண்டேன்"	சங்கராபரணம்	"பஞ்ச பாணன் வந்தான்"
2	"இந்த மோகமேல ரா"	தோடி	"மதன தாபமு தே நோர்வனு"
3	"இன்னமும் நீ என் மனம்"	சாருகேசி	"குழலாதும் அழகா கண்ணு குறை தீராயோ"

பதவர்ணம்;

நாட்டிய பரிபாஷையில் பதம் என்றால் அபிநயத்திற்கு நன்றாக இடம் கொடுக்கும் இசையின் ஒருவகை உருப்படி எனப் பொருள், எனவே பதவர்ணம் என்பது அபிநயம் பிடித்து நன்றாக நாட்டியமாடக்கூடிய ஒரு உருப்படி. வர்ணங்களுக்குரிய எல்லா அங்கங்களும் பதவர்ணத்திற்கும் உண்டு. ஆனால் இதில் ஸாஹித்யம் அதிகமாக இருக்கும். சௌக காலத்தில் பாடவேண்டியவைகள். பரதநாட்டியத்தில் இதுவே மிகவும் தலை சிறந்த முக்கிய நிகழ்ச்சியானதினால் இது அதிக நேரம் பாடக்கூடியவைகள். இதன் காரணமாக அவரவர்கள் கல்பஞ்சு சக்திக்குத் தகுந்தபடி சங்கதிகளுடன் பல்லவி, அனுபல்லவி, சரணங்களை நிரவல் செய்து பாடவேண்டும். இவைகளின் நடு நடுவே நிருத்தத்திற்கேற்ப ஜதிகள் கலந்து வரும். ஸ்வரங்களைப் பாடும் போதுகூட மனோதர்மப்படி ஆட்டத்திற்கும் அடவுகளுக்கும் ஏற்ற வாறு சில வித்தியாசங்களை காண்பிக்க முடியும். இதன் காரணமாகவே பதவர்ணங்களின் தாதுக்கள் ஆடுவதற்குத் தகுந்ததாகவும், மாது அபிநயத்திற்கும், ஸஞ்சாரிகளுக்கும் இடமளிக்கும்படியாகவும் அமைக்கப்பட்டிருக்கும்.

பத வர்ணங்களின் சரணங்கள் ஒரு முழுக் கருத்தை வெளிப்படுத்தி பல்லவி, அனுபல்லவியின் உதவியின்றி தனித்தே இருக்கும். உதாரணமாக சில பதவர்ணங்களின் சரணங்களைப் பார்ப்போம்,

	பதவர்ணம்	ராகம்	சரணம்
4	“சகியே இந்த ஜாலம்”	சங்கராபரணம்	“மாதே இதிலென்னடி ரகசியம்- இது மிக மிக அவசியம்”
5	“மோக மான என் மீதில்”	பைரவி	“மாரன் கணைகள் தூவுரான் சரமாரியாக”
6	“மாமோகம் தானே மீறுதே”	நாட்டக் குரஞ்ஜி	“மாதே நீ மோடி செய்யலாகு மோடி-என்தன் வாகனை அழைத் தோடி வாடி”
7	“ஸாமியை வரச் சொல்லடி”	பூர்வி கல்யாணி	“சொல்லடி மனம் கல்லோடி- ஜாலம் செய்வதேனடி”
8	“ஸாமியை அழைத்து வாடி”	கல்யாணி	“நீயே என் பிராணநாதனுக்குச் சொல்லு”
9	“ஸாமி உன்னையே நான்”	கல்யாணி	“நீயேதான் என் பிராண நாதன்”
10	“ஸாமியை அழைத்து வாடி”	தமாஸ்	“வா. வா. என் மொழி கேட்க வா”
11	“வேலனை வரச் சொல்லடி”	பைரவி	“மாதே ஒரு நாளும் மறவேனடி- மன உறுதி கொண்டேனடி”
12	“நீ இந்த மாயம்”	தன்யாசி	“ஆயர் குல தீபமே அருள் தாராய்”

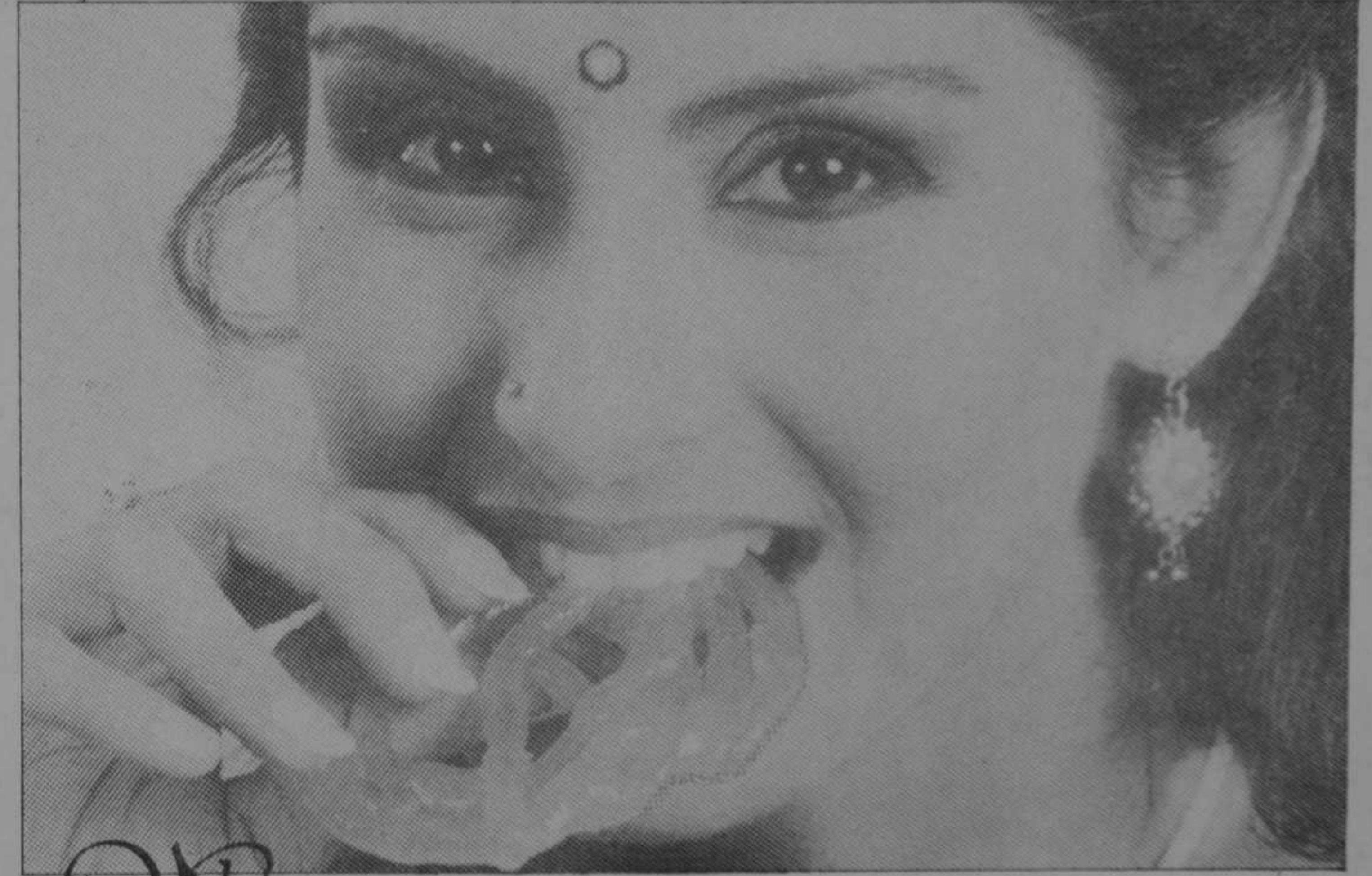
இசைக் கச்சேரிகளில் பதவர்ணம் :

வாய்ப்பாட்டிலும் தனியாக வயலின் முதலான வாத்தியங்களிலும் சில பதவர்ணங்கள் கச்சேரியின் ஆரம்பத்தில் பாடப்படுகின்றன. நாட்டக் குரஞ்ஜி ராகத்திலுள்ள “சலமேல ஜேஸேவுரா”, மஹாராஜா ஸ்ரீ ஸ்வாதி திருநாளின் தோடி ராக “தானி

ஸாமஜேந்தர்” போன்ற வர்ணங்களை உதாரணமாகக் கூறலாம். பாடகர்களில் சிலர் முக்தாயி ஸ்வரம், எத்துக்கடை ஸ்வரம் இவைகளுக்கு ஸாஹித்யங்களைப் பாடாமல் ஸ்வரங்களை மட்டும் சாதாரண தான வர்ணங்களைப் போல பாடுவதும் வழக்கத்தில் இருக்கிறது.



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